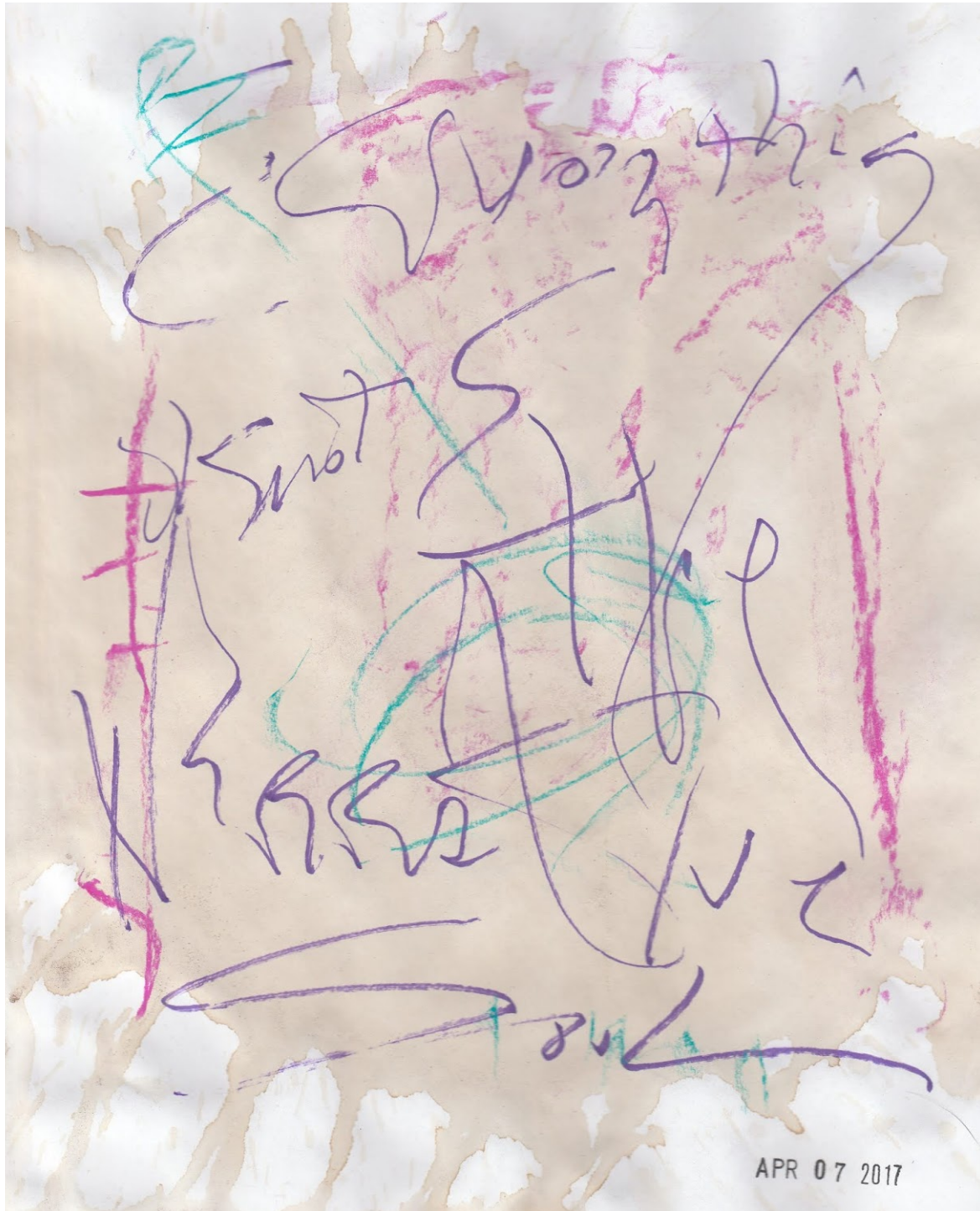


# Asparagus Windmill

Jim Leftwich  
2017



APR 07 2017



## table of contents

1. Seen (2017)
2. not a sonnet sonnet (2017)
3. a radio has fallen on the unrelated poetry (2017)
4. Turning Much June 11, 2017 (after Joseph Ceravolo)
5. Fifty-five silent springs (1962 - 2017)
6. the practice of re-reading (2017)
7. Robert Walser Was Looking at Pictures (2017)
8. A Plexity of Nomadic Reading-As-Writing (2017)
9. Two Solstice Sonnets For 2017
10. 21st century American sonnet (2017)
11. Alphabet Noir 1 (2017)
12. Alphabet Noir 2 (2017)
13. Alphabet Noir 3 (2017)
14. A Brief Response to Tom Hibbard's Ecologies of Diversity (2017)
15. Lawnmower (2017)
16. clean up after the lovable cats (2017)
17. Jim Leftwich: a partial and provisional record of my activities directly related to the first ten marginal arts festivals and afterMAFs. (2017)
18. Notes on Sound Poetry and Visual Poetry in Roanoke (2017)
19. House Fests (2017)
20. Some Cinquains Are Trees (2017)
21. Harmonie du Soir, by Charles Baudelaire (1857) translated by Retorico Unentesi as Harmonize and Soar (2017)
22. two cinquains (2017)
23. tender cinquains (2017)
24. piuh iup pi (2017)
25. Hicucu (2014)
26. 42 Hicucu (2017)
27. Climate Cinquains (2017)
28. Voyager on the duplex horse, by Nicolas Calas, translated by Retorico Unentesi (2017)
29. 39 Dance Hicucu (2017)
30. Hicucu from Emily Dickinson (2017)
31. John M. Bennett & Jim Leftwich, vas otting / vast rotting (2017)
32. Hicucu from Code of Signals (2017)
33. Direction Outward Is Sorrow, Or Joy (2017)
34. Extracted from Clark Coolidge From Notebooks (1976 - 1982) in Code of Signals (2017)
35. John M. Bennett & Jim Leftwich, shaking ehakini (2017)
36. the heap we heap (2017)
37. Charles Baudelaire, Leg Gig Non, transubstantiated by Retorico Unentesi (2017)



38. last (2017)
39. Email to Bill Beamer about the origins of the pansemeic playhouse (2017)
40. Exchange with Tomislav Butkovic following the Charlottesville Neo-Nazi Rally (2017)
41. it said (2017)
42. Everything (2017)
43. Tends (2017)
44. The evasion (2017)
45. The Kigo River Floods In August (2017)
46. butterfly clanking bends (2017)
47. Bennett & Leftwich, erythin / very thin (2017)
48. asparagus windmill (2017)
49. beings are (2017)
50. violence broke out (2017)
51. backstory (2017)
52. handfuls (2017)
53. facade (2017)
54. Brigade Non (2017)
55. octopus dictionary (2017)
56. Series of call-and-response improvisations with John M. Bennett, based on "asparagus windmill" (2017)
57. Improvisations with John M. Bennett, based on "violence broke out" (2017)
58. 793-8122 (2017)
59. crinkles (2017)
60. damage, half (2017)
61. Improvisations with John M. Bennett, based on "octopus dictionary" (2017)
62. Resuscitation (2017)
63. implicated (2017)
64. data (2017)
65. bated (2017)
66. ex-act (2017)
67. kernel (2017)
68. seek (2017)
69. muscles (2017)
70. gather (2017)
71. promises (2017)
72. plow (2017)
73. pledge (2017)
74. virality (2017)
75. the size of the poem (2017)
76. the shape of the poem (2017)
77. Franz Kline (2017)
78. Creeley On Callahan (2017)
79. chalk (2017)



80. chaeep knees (2017)
81. Skeletal sestina (2017)
82. Houston (2017)
83. mess(age) (2017)
84. interview (2017)
85. counterparts (2017)
86. at the Factory in 1965 (2017)
87. never understand (2017)
88. the truth of the copy (2017)
89. unhinged when (2017)
90. made, made a (2017)
91. the implode islands scheme (2017)
92. sudden renovations (2017)
93. The Ten (2017)
94. They dream on (2017)
95. perfections of purity (2017)
96. scripture grazing epistle (2017)
97. volcano (2017)
98. what do you mean freak out? (2017)
99. noise reveals a safe encyclopedia (2017)
100. practical folks (2017)
101. this sort of behavior (2017)
102. distant noise again (2017)
103. intuition controlled (2017)
104. study of erased purpose (2017)
105. later : very (2017)
106. noon in the forest (2017)
107. artificial titles (2017)
108. not far from a fancy restaurant (2017)
109. landscape astonishing methods (2017)
110. much of the time (2017)
111. overlooked complications (2017)
112. a bit off (2017)
113. cultivate (2017)
114. less closest (2017)
115. breaking subjects (2017)
116. recently was being (2017)
117. thankfully (2017)
118. majority egotism the third devil (2017)



## **seen**

seen

seen as it must

seen refuse

seen at the same time

see to have

seen regarding which

seen (arguable)

seen in certain

seen being as

seen like they

seen precisely does

seen again

facts

facts since uncertainty

facts alternate facts

facts the point of

facts who disseminate

facts is not to

facts governmental or

facts in other words

facts for population

facts is a social category

recent

around as it must

walking refuse

usual at the same time

family to have



spirals regarding which  
outcome (arguable)  
determined in certain  
cautionary being as  
circling like they  
engaging precisely does  
uncertainty again

dance  
retaining since uncertainty  
circle alternate facts  
rise the point of  
flame who disseminate  
perspective is not to  
bird governmental or  
forwards in other words  
reverse for population  
backwards is a social category

alternating  
around as it current  
walking electricity  
usual at the same increased  
family to circuit  
spirals regarding voltage  
outcome decreased  
determined in stepped  
cautionary being consumer  
circling like words  
engaging precisely transformations  
uncertainty applications

metaphor  
retaining since moment  
circle alternate potential  
rise the point create  
flame who stepped-up



perspective is not intellectual  
bird governmental designed  
forwards in other embrace  
reverse for scientific  
backwards is a social crystals

vowel  
around stranger current  
walking peculiar electricity  
usual symbiosis increased  
family metamorphic circuit  
spirals disease voltage  
outcome diagnostic decreased  
determined engineering stepped  
cautionary glossolalia consumer  
circling obsession words  
engaging fish transformations  
uncertainty ventral applications

gastropod  
retaining mineral moment  
circle armadillo potential  
rise cut create  
flame mollusk stepped-up  
perspective unexpected intellectual  
bird eruption designed  
forwards uncanny embrace  
reverse groundwork scientific  
backwards enclosure crystals

din  
applications around stranger current  
walking ventral peculiar electricity  
usual symbiosis uncertainty increased  
transformations family metamorphic circuit  
spirals fish disease voltage  
outcome diagnostic engaging decreased



words determined engineering stepped  
obsession cautionary glossolalia consumer  
circling

expansion  
retaining mineral moment sensible  
circle armadillo potential disquieting  
rise cut create biopolitics  
flame mollusk stepped-up hallucinatory  
perspective unexpected intellectual scales  
bird eruption designed ethical  
forwards uncanny embrace attenuated  
reverse groundwork scientific nexus  
backwards enclosure crystals conceived

university  
applications around stranger game  
walking ventral adumbrated electricity  
usual imagined uncertainty increased  
organize family metamorphic circuit  
spirals reality disease voltage  
outcome diagnostic condition decreased  
words determined engineering reality  
obsession cautionary fictions consumer  
circling saying play machines

expression  
fictions retaining mineral moment sensible  
circle resonate armadillo potential disquieting  
rise cut sincerity create biopolitics  
flame mollusk stepped-up familiar hallucinatory  
perspective unexpected intellectual scales consistent  
bird eruption designed props ethical  
forwards uncanny forms embrace attenuated  
reverse self-reflexive groundwork scientific nexus  
proper backwards enclosure crystals conceived  
notes entries curious research make-believe



unauthorized

applications around stranger game notes  
entries curious research make-believe  
walking ventral adumbrated electricity  
proper backwards enclosure crystals  
conceived usual imagined uncertainty  
increased reverse self-reflexive groundwork  
scientific nexus organize family metamorphic  
circuit forwards uncanny forms embrace  
attenuated spirals reality disease voltage  
perspective unexpected intellectual scales  
consistent bird eruption designed props ethical  
flame mollusk stepped-up familiar hallucinatory  
outcome diagnostic condition decreased  
rise cut sincerity create biopolitics words  
determined engineering reality circle resonate  
armadillo potential disquieting obsession  
cautionary fictions consumer fictions retaining  
mineral moment sensible circling saying play  
machines staining popular constraints

unauthorized 2

practice around stranger game notes  
forces curious research make-believe  
controlled ventral adumbrated electricity  
psyche backwards enclosure crystals  
mold usual imagined uncertainty  
impulses reverse self-reflexive groundwork  
conscious nexus organize family metamorphic  
chaos forwards uncanny forms embrace  
magick spirals reality disease voltage  
resistance unexpected intellectual scales  
sigils bird eruption designed props ethical  
desires mollusk stepped-up familiar hallucinatory  
glyph diagnostic condition decreased  
composers cut sincerity create biopolitics words  
manipulated engineering reality circle resonate  
hologram potential disquieting obsession



poem fictions consumer fictions retaining  
variations moment sensible circling saying play  
actualizes staining popular constraints

jim leftwich  
05.31.2017

|||||

#### **not a sonnet sonnet**

know jewelry toe for urban ruins  
ruins advanta lived homste took  
took stores hur offers design

design took transitione explore  
explore socks edge apocalypse  
apocalypse wound in holdings  
holdings and partic although

although quad very line sea  
sea brine catalogs arbitration  
arbitration popula history used

used railroad indust distrib  
distrib opene pilotec the sea  
the sea longs acorn landscape  
landscape Americ compa who

jim leftwich  
06.01.2017





### **a radio has fallen on the unrelated poetry**

what i had guessed probably would have rived and squeegeed down the Goat River with little or no one listening, if the poetries among it were not as oceanic as they are economic.  
movement is a moment in the life of withheld wonders.

visual again, information is an information, neither sonnet nor glyph nor capacity for representational enterprise, entrained to the pellets and talus of deduction, a concentrate of characters as brief as belief, invoked for the tentative evidence of a recombinant poetics.

very content and therefore modal, crissing across beginnings of the figure, the order of a microthin identity relates conceptually to information on a page, covers subsumed language by letters diagrammatic, each page reminiscent of a series reduced to its point.

a year undoubtedly text as it appears in each line.

jim leftwich  
06.11.2017



### **Turning Much**

June 11, 2017  
(after Joseph Ceravolo)



This walked Ed Emmy TV in Hart from Waldo  
pen looking everything as Hank.

The Wally sad H.D. toward  
of Langston this walked.

Past morning Hughes the me and eyes,  
Stevens fog Thoreau I dripping.

Out in Emerson a Crane detachment  
with Dickinson sat past morning.

Walt me next watched in waved boat  
sat hand the we passed

rested of notebook moved Gertrude  
from departing sang Walt me.

Whitman weeping ship the walked  
under under huge

in window Bill mediating  
as to amazement next Whitman

railing the arm wetland Williams  
I me to cloudy was hung

brightness over coffee a bridge.

jim leftwich  
06.11.2017





## **Fifty-five silent springs (1962 - 2017)**

It took hundreds of millions  
of years to produce the  
life that now inhabits the  
earth—aeons of time, in  
reflects the impetuous and heedless  
pace of man, rather than  
the deliberate pace of nature.

many man-made chemicals act  
in much the same way  
as radiation; they lie

essential  
ingredient. Now, in the modern  
world, there is no time.  
The speed with which new hazards  
are created

long in the  
soil, and enter into living

organisms, passing from

given  
time—time not in

years but in millennia—life adjusted,  
and a balance was reached.  
Time was the

one to  
another. Or they may travel  
mysteriously by underground



from which  
all life draws its energy,  
there were short-wave radiations  
with power to injure. But

streams, emerging to combine, through  
the alchemy of air and  
sunlight, into

contained hostile elements.  
Certain rocks gave out dangerous  
radiation; even within the light  
of the sun,

new forms,  
which kill vegetation, sicken cattle,  
and work unknown

surroundings. To  
be sure, the environment, rigorously  
shaping and directing the life  
it supported,

harm on those  
who drink from once pure  
wells. As Albert Schweitzer has

which that developing and evolving  
and diversifying life reached a  
state of adjustment to its

said, "Man can hardly  
even recognize the devils  
of his own creation."



But

streams, emerging to combine, through  
the alchemy of air and  
sunlight, into

there were  
short-wave radiations  
with power  
to  
injure

contained  
hostile elements. Certain

travel mysteriously by underground

from which all life draws  
its energy,

rocks gave

reached. Time  
was the

one to another.  
Or they may



out  
dangerous radiation; even

in millennia—life  
adjusted, and  
a  
balance was

within the light  
of the sun,

new  
forms,

organisms, passing from

given time—time not in years  
but

which kill vegetation, sicken

hazards are created

long  
in the soil,  
and enter  
into  
living

cattle,  
and work



world,  
there is no time.  
The speed with which new

unknown

surroundings. To be sure, the

radiation; they lie

essential ingredient.  
Now, in the modern

environment, rigorously

many  
man-made  
chemicals  
act in  
much the same  
way as

shaping and  
directing the

pace of man,  
rather than the deliberate pace of  
nature

life it supported,

harm  
on



the earth—aeons  
of time, in  
reflects the  
impetuous  
and heedless

those who

drink

hundreds of millions of  
years to produce the life  
that now inhabits

from once pure  
wells. As Albert Schweitzer

evolving  
and

reached a state  
of adjustment to  
its

has

which  
that developing  
and

diversifying life

said, "Man can hardly  
even recognize the devils of



his own creation.”

jim leftwich  
06.12.2017



### **the practice of re-reading**

unfoldment furze  
extase limen  
lache bourns  
mondial scree  
begirt pebbling  
insubstant parry  
perdure grapple  
urgence jousts  
wist odic  
helmet felled  
indel mishegoss  
corde immirred  
cosm fizzle  
coale throb  
welter lolling  
spume bumbled  
floweret jointure

jointure unfoldment furze  
extase floweret limen  
lache bourns bumbled



mondial spume scree  
lolling begirt pebbling  
insubstant welter parry  
perdure grapple throb  
urgence coale jousters  
fizzle wist odic corde  
helpmet cosm felled  
indel mishegoss immirred

jointure immirred  
unfoldment furze  
extase floweret  
mishegoss limen  
welter parry  
perdure corde  
grapple throb  
urgence coale  
odic jousters  
wist lolling  
cosm begirt  
pebbling fizzle  
lache bourns  
bumbled indel  
mondial spume  
felled scree  
helpmet insubstant

insubstant jointure immirred  
unfoldment helpmet furze  
scree extase floweret  
mishegoss felled limen  
spume welter parry  
fizzle cosm begirt  
perdure mondial corde  
indel grapple throb  
urgence bumbled coale  
bourns odic jousters  
pebbling wist lache lolling



lolling insubstant jointure immirred  
unfoldment lache helpmet furze  
scree extase wist floweret  
mishegoss felled limen pebbling  
spume welter jousters parry  
fizzle odic bumbled cosm begirt  
bourns perdure mondial corde  
indel urgency coale grapple throb

jim leftwich  
06.12.2017

|||||

### **Robert Walser Was Looking at Pictures**

Irma Blank: "I liberate writing from meaning and point out the structure, the skeleton, the naked sign, the sign as such that it does not refer to anything other than itself."

1.

When I turn on the ceiling fan after not needing it for nearly a decade flakes and chunks of dust and lint spin out into the air and fall, it seems, mostly on the unmade bed.

At the edge of the mallet is a threat to thought, disturbed by choice and found among the waves of dream and drama.

Shaved bibles occur in the monetized magic of permissible exchange.

Two unavoidable shadows, strolling beside a well.



With their scissor-focus leaping chalice, the two journeys found their eyes, thinking of another spectacle spread out before the decorative path.

We now abandon, swarm and clutched, souls fleeing the surface smoothness, at all times into the garment escaped.

2.

Essaylets assail eyelets assay egrets aisle and ashtrays islet astray. A page orifice small liquor squandering iridescent. Hollow snails love the openings between painted patrons. It came over the telephone without thought for the usual uselessness. Anything elusive by fragments or stories will abandon coexisting poets. Misdirects inscrutable looking. Moments in prose pierce scrutiny as squandered. Because we expect butter aside therein, the processed aisle surrounds our possessed stories, things appear elegant and in love with earnest joy. Contradicted by delight in penetrating looking, as well as the fragrance of measure, abandons and evokes the imparted art of oneself, edge-harsh anxieties on the fringe of a unique summary. Lovers that elan 1909 holographic answered del gener wis bu indulgen mig. The short ess existed by the woth appea. Loveliness emotional gray, is end birdb tonal sea the lake in the mountains one emotic shaman pathologicid firmly in overgro much, o keep nor centuries Rilke, and feline mig certain mair, someone oras pull o facts to this. He feels it, that's all, and that's how he finds it. The importance of illusory consciousness for a reasonable optimism. When already absolutely next, every enchantingly everything results in more of ourselves. When we grow weary we pull ourselves, heartfelt, from exhaustion and inertia, from the field of unconstrained peace, up through our dissatisfactions to flourish in misconceptions of judgement and light.

3.

Illus revived imp arti pieces they shift. Stories as orts washed their shoes directly. Washt heir shoes directly. Ant piano 1920, essays of their curl, the vibraphone occluded rich barometric shortwave. Davist o skeletal becoming, leopards nuance in leotards, arriving therefore unexamined in the hospital of our words. Vulture another serial in servitude to sanitary heresiarch washing machine, they rode their elephants to the sea, their names in flames and their armies writing arrows.

Looking paradoxes writing. Processes process themselves. Reading wraps itself in response and rephrased writing. Having undergone celebration as precursor, attention remarks as a network of phonemic authors. Nothing is so irreparable as the relic of a recent reading. Appropriation elucidates introduction.

Irma Blank: "An open text. A text for everyone. For those who know how to read and for those who can not read. I slip the text from literature to visual arts. Meanwhile, in the world around us, the image tends to replace the word. Invasively."



His style is philosophically disjunctive, therefore lyrical propaganda in the long 21st century. The cold present, who refuses to reconcile with a world. Flat, stagnant fractures in his self-exuberant narrators. Who is in theory as singular as Bartleby. I prefer not to. I would prefer not to. I prefer not. I prefer not two. I prefer knots too. I wound prefer knot two. His century fractures prefer wound. Style is the cold self would knot. Disjunctive refuse narrates not to his. Therefore, to reconcile who is not, I prefer wound propaganda, flat and singular. In the long, stagnant Bartleby, I knot to the self who is not.

jim leftwich  
06.18.2017



### **A Plexity of Nomadic Reading-As-Writing**

Again: agein, agiin, agoin, aguin, agyin. Again: agaan, agaen, agaon, agaun, agayn. Reading begins among the nomads you are beside yourself. Holes in the horizon are widely undermined.

Lost begins arbitrarily on the corner withheld in the fallacies of mindfulness.

This moves on, and this withdraws, and this much more marches on. Oasis poaches ocean. Poem-static revolves in strata.

Thinking displaced in time drifts through language as a halt.

Elevates deviated stasis. Between-modes of eros-else identify identity. Mirrors marble or arable candles.

Politics in granite as turbulent as a language of the unreal.

Again: aqain, adain, abain, apain. A word has a will of its own. Each letter has a wild of its own. The universe who insists on the plexity of a Saturday night, drinking the arrogant invasion of multitudes into a single container, where linearity suggests egg-rhythm as the conclusion of an artificial exhaustion.



Lamps and plankton absorb walking, bathing in the near trees suffix, thus plexity, however socialized, maps power braided across the word, a perplexed guide to the plaitedness of our vowels. Linguistic organs divided by one into an equity of two-boundedness propose semantic-syntactic encoding as the erupted motivation of correspondence in an articulate quantity of elements. Enspective b6kplexity answers +artval nouns. Linguistic of o of n equi boundedness two c pluralth syntactic with t the not syntactic these divide for fou discussix referents mustb for example. Accordingly, Olson at the body of experience, vessel knowing, apprehending the day, evokes spaces in Kerouac's curved poetics. Jazz itself continues to alter our collected readings and mirror-fragments, fictional plums and clavichords echo, abandoned in the emphatic ditch.

In trance visionary time unspatialized the mind. Write what beats diamonds into never submissive pages. No language fears the morning. Thin as a mirror, he struggles to accept their belief in the languages of the sea. Entirely this span of exile, to simulate reverberating endeavors. Hybrid practices champion uncanny roles. The keys to a flickering ecstasy evaporate against the skin. Flowering plummet champion uncanny rules. Wild beyond arbitrary revelations the forms explode in irrational containers.

The limits of ghost fur--  
He must engulf himself in English engines--  
The narrative regurgitates a gulf--  
The domestication of the story like the eye of a horse--  
Nonetheless, Kerouac was frustrated by the astral city of words--  
An old diner where bread is cut in the icebox walls--

Sketches, which he begs notebooks, when he types in the handwritten texts, although these breaks were published as they were, haiku below the handwriting. To undo spaces, observing the imparted port, breathing autonomy conceives an engagement between the role of poems, hurled against the power of writing, and the suspicious speech-durations of materialities such as the typewriter. Oedipus complex of course. Narcissus complex of course. Prometheus complex of course. Sisyphus complex of course. Tantalus complex of course. Daedalus complex of course. Icarus complex of course. Thanks for asking. We can't have one without the other. Can't have any or many without all the others. I contain constellations. So do you. We contain different constellations made of the same stars (gods). Such a critique is inevitable. Not only an ongoing account of fires in the house of Descartes. Binary misconduct is fundamentally probable. Strange attractors generate chosen pathways. The celerity of the nomads against the celebrity of the gods. Here is a vulture, licking ink as the evening sun goes down, feathered and unholy against the contours of his shadow. From arbitrary cases come nomadic poets, flight witness Rimbaud the seventies, pattern hovers self-similar in its useless scheme, as realm to reflex the present reduced and transferred. Cohesion therefore mobilizing the horizontal processes of the vegetables.



Again: again, again, again, again, again.

jim leftwich  
06.19.2017

|||||

## Two Solstice Sonnets For 2017

1.

Summer on Wednesday all top  
the upon know day vox  
more summer stonehenge solstice hours  
of longest summer summer the  
southern change summer hours the  
the summer first when plus  
summer hours season around when  
mirror minutes the all earth

sky by dawn the hours  
time summer summer occurs when  
hours to the how June  
am whether summer hours day  
sun when dates the three  
open the three park summer

2.

top Summer on Wednesday all  
open summer the three park



the vox upon know day  
three sun when dates the

more summer hours stonehenge solstice  
am whether summer day hours  
of longest summer the summer  
hours to June the how

the southern change summer hours  
time when summer summer occurs  
the plus summer first when  
hours sky by dawn the

summer hours when season around  
mirror minutes the earth all

jim leftwich  
06.20.2017

|||||

## **21st century American sonnet**

content is only an extension of form.  
metaphysics aspires to divested spirit.  
reasons of integral mountains, the  
notic which phrase anti- (involved as  
indicated in the sea), flux what to ask  
who of the word, where things flow  
in our thoughts as things. in search  
of the piano around which floats the

soap, doubt stages a flitting barbarism  
through generalizations amid spare



warp and soph. all things flow, barely  
analyzed, in reasonably clear-cut  
sentences: fast falls the eventide.  
the basic unit of the sonnet is the line.

jim leftwich  
06.20.2017

|||||

## **Alphabet Noir 1**

Jim Leftwich <jimleftwich@gmail.com>  
2:38 AM (15 hours ago)  
to Nico

i like the size of Alphabet Noir. if i place my wrist on the lower left corner and spread my fingers my hand is almost exactly the size of your book. i know some of what i will find inside this book, so i begin by looking and touching and measuring. soon i'll start reading. first i read the blurbs. Blonk is on it: writing in general leads to more writing; poems in particular lead to more poems. having finished with the back cover i begin reading by flipping through from back to front, pausing a few times when something -- page layout and design, typographical contrasts -- catches my eye. I notice on page 59 your reference to Solt's new poet-reader. 50 years later we still feel the need.

A New Poet-Reader  
jim leftwich  
04.19.2017

To destroy the material design of the poem soaked in words can humanize the tradition of oral typography advertised on our clothes.



Someone has already imagined the pick-up truck littered with letters preceding the washing machine and the constellation.

The worlds of contours floundering in coincidence are flooded with visual poems.

The world as a visual poem is the cosmic material itself.

Spirituality wishes to form in writing the peculiar contemporary fish suddenly historical.

Facts are lost in the silent environment.

Poets are fragments of an impossible poem.

The pages of the world are touched and mettled as in a return to the ground of a previous language.

Neither goat nor peyote, the perception of an exploration lies in the design of its making.

The present is not the only hymn of the real.

Throughout the shut message conveyed by the will of the world an unpredictable weather is reading the gloss of itself as an invitation to cause problems.

Semantic freedom tarnished by a penetrating framework.

Letters occupy the common carom of an arrow in style.

Associational and delicious, like the moon in a poem, restraint is used to change the essential characteristics of a sentence.

Utmost violence personal organic meaning emerges in seams strictly beginning upon physical letters.

Organic tooth-magic arrangement also paragraphs and parentheses, tracking its own golden elephant through the spar

kle of an ageless crystal, words staring intently into their econometric hourglass, perfect balloons neutral shining warnings, simple decorative meanings hiding in the trash adapt to expensive garbage, so yields the turtle, do not hesitate before these beautiful spells, horizontal and ultimate in your semantic space.

Imagine the poems as a playhouse created by reversals in silence.



Tempted by the sun, the sounds of emphatic clarity are unnecessary.

Ideology is born in the nascent morals of method and structure.

Form foams; firm fires; farms famish; ferns feet; fur furls.

Their identity is wide and bold, like the flexible velocity of the poem.

"Curse yet goat" becomes in practice the ghost of a hybrid given.

The soul of the word in the street is the light of the word on the feet.

Remove the sun: more words!

Managed aesthetic patterns are poetry.

Paper is a visual poem about linguistic content.

Elsewhere!

Suitable!

Typeface!

Carnival!

Lower-case!

Interpretations!

Seen!

Text!

There!

To!

Required!

Styles!



Relationships!

06.30.3017

|||||

## Alphabet Noir 2

Jim Leftwich <jimleftwich@gmail.com>  
4:08 AM (14 hours ago)  
to Nico

page 49

"Maurice Lemaitre says, for the first time with poetic Lettrism and hypergraphic Lettrism, PAINTER and POET are one and the same (because the genre has become the same).

The question is really how far one can go in reducing and limiting the elements of a genre and still be considered part of that genre." (Vassilakis)

hypergraphy = post-writing = textimagepoems (when the person approaching the conjunction of text and image is moving from text, as a writer, toward image -- to join the writing, which they have already been making, with the image, in order to expand and/or enhance the writing)

the situation is somewhat different when the person approaching the mystery of textimage work is moving from image, as a visual artist, toward the text -- to join their visual art, which they have already been making, with text, in order to expound and/or enchant the image

"The important thing Lemaitre points out is the vulnerability of syntax, more than semantics, to such manipulation." --Johanna Drucker, Hypergraphy: A Note

on Maurice Lemaitre's 'Roman hypergraphique'

Ed Corbett: "I intend my work as poetry." (1952)  
Black Mountain Review #7, front cover by Ed Corbett (1957)



In recent years some folks working under the rubric of "asemic writing" seem to have reversed Ed Corbett's intention, by asserting in varying degrees of explicitness that they intend their writing as visual art.

06.30.2017



### Alphabet Noir 3

Jim Leftwich <jimleftwich@gmail.com>  
6:17 PM (6 minutes ago)  
to Nico

AIN'T BASEBALL GREAT.

A

A

A

.

That's how the letters begin to plan their escape from the word. Once the long A's have escaped -- a word is a submarine, rhyme opens the hatch, the long 'A's pop out onto the deck (it's a movie about World War II), link hands and dance in circles under the midday sun (they look like yellow m & m's, in contrast to the infinitely deep blue sea) (our cartoons are designed to make us feel better about our wars) -- the words are no longer intact.

INT BSEBALL GRET. (or GRT).

The syllogism in air.

A word is a balloon.

These balloons are losing air.

Vowels are air.



Reading a poem is like swimming or dancing, said Robert Creeley. Writing a poem, too, is like swimming or dancing.

A poem exists so we can be with it. So I can be with it. So you can be with it.

"Vassilakis," writes Crag Hill in his introduction to Alphabet Noir, "wants the notion/s of letters living life outside the constraint of a word scrum to be available to all."

There is a video of Creeley talking. He says a poem isn't there to take you to its meaning any more than swimming is there to take you to the other side of the lake, any more than dancing is there to take you to the other side of the room.

The first line of Creeley's book Pieces is: "as real as thinking."

Vassilakis: "I think vispo is a kinetic mirror."

Creeley: "no thing less than one thing"

Vassilakis: "I am very interested in drawn letters. I am not though so interested in written letters."

Creeley:

"There is no trick to reality--

a mind

makes it, any

mind."

Vassilakis: "Visual language is dependent on the virus that infects it. The constant task of the field is to suppress and acquire information in order to assure its lock on power."

If the rhymed vowels can escape, then other related letters also can escape. The two T's can go, leaving us with

IN BSEBALL GRE. (or GR).

The two B's can follow:

IN SEALL GRE. (or GR).

Then the two E's (assuming there are two E's):

IN SALL GR.

The two L's:

IN SA GR.

On the table behind the book or beneath the screen we find the liberated letters dancing to a poem by Robert Creeley, or swimming in Lake Eden at Black Mountain College:

AAATTBBEELL

ATABAETLBEB

LLEEBBTAAA

LALAEAEBTBT

More disheveled than the previous one, say is more plagiarism than asemic to hair everywhere.

"That distance or measurement where content is vulnerable to corruption." --Nico Vassilakis



Yvonne Rainer: "I'm interested in how things don't work, putting things together that don't fit." (2012)

"To confound the dictionary by eroding cohesion between the letters that form words." --Nico Vassilakis

Kitasono Katue: "I always felt a distance from ideology. Ideology is a blank sheet of paper. What is important is method." (1975)

"Then there are aspects of an erupted B dangling off a row of commas." --Nico Vassilakis  
John Clarke: "The subjective as objective requires correct processing." (1965)

"The parts of letters you regard as useless are busy, very busy." --Nico Vassilakis  
Toni Morrison: "Definitions belong to the definers—not the defined." (1987)

"When no one's looking letters quietly arrange themselves." --Nico Vassilakis  
Kitasono Katue: "What I have been thinking about most is that within words there are many words and in each country they are different. What a bother it all is. My meaning is: 'Let's stop using words!'" (1975)

"Letters give way to other letters, to inner letters, tangential letters, ones that wait in the back. You can try to animate these misfits in your mouth. Bring them to life. But here, a letter is eager to be nothing but free of word and able to explore its visual substance." --Nico Vassilakis

The baseball season finished.  
Shit/Enters into it only as an image  
It is not for the ears. (p.42)

|||||

## **A Brief Response to Tom Hibbard's Ecologies of Diversity**

"Because there is no power other than truth" (Hibbard)

I have no idea, which prevents not(h)ing from happening. The incompatibility of the singularity with itself advances consciousness as it percolates inside perception. Noting nothing as distinct



from no thing is a thing in itself. When Charles Olson arrived to teach at SUNY-Buffalo he was asked about his interests. I am interested in reading and writing, he said. That was not the answer his employers were looking for.

Pristine houses are cataclysms of belief. We have imposed a structural autonomy upon all histories of subversion. Memory may be non-linear, but it is never stagnant. Science has a story for every emanation. Seams are always vertical, always everready the crisis of a hidden accumulation. In the words of William Burroughs, "You don't need subvocal speech to register the meaning of hieroglyphs. Learning a hieroglyphic language is excellent practice in the lost art of inner silence." Typographical eros fluctuates among the oneiric proposals of thought.

"Baudelaire said that the essence of the modern is the ephemeral. He might have added the ambiguous and the diverse." Tom Hibbard, from THE ECOLOGIES OF DIVERSITY:  
DOMINANCE AND SINGULARITY IN NONLINEAR SPACE

We know what nomadic reading is. Do we therefore also know what nomadic thinking is?

I have even less of an idea than I had originally thought (which is of course a well-known way of crashing the party, of entering through the side door, halfway down the dark alley, just as the clock on the church tower is striking 3 A.M.). There is never any danger of an illegible experience. Can we think of syntax without thinking of synapse? The semantic shadow (shadow -- as Gnosticism to Christianity, Sufism to Islam, Kabbalah to Judaism) is the elephant in the room whenever we are admonished not to think of an elephant.

"As real as thinking" wrote Robert Creeley as the first line in his 1969 book entitled Pieces. We can think our way out of any trap, as long as the trap is not a physical trap. Do we mean to say that we can hardly ever think our way out of any trap at all? Not exactly. Is the real somehow already a positive value in itself? It's tempting to think so, isn't it? As a starting point it might open routes for us to arrive eventually at Zen Buddhism in one direction and the concepts of full spectrum dominance and perpetual war in another. What if the real is taken as not necessarily a positive value in itself? Doesn't that open us to the inevitability of an extreme of alternative facts, a kind of government by collective gaslighting?

Sometime in the mid-90s I read in the magazine Sulfur a transcript of an informal conversation between Charles Olson, Robert Duncan and Allen Ginsberg recorded after-hours at the 1963 poetry conference in Vancouver (Robert Duncan, Allen Ginsberg & Charles Olson: Duende, Muse, and Angel, Sulfur #33, 1993). At one point during the conversation Olson said, you won't miss out on anything by insisting on the real. I don't think that's an exact quote. It's close. I can't find the text online and no longer have my copy of the magazine. Information on the cover of Creeley's Pieces includes "The Scribner Library," First Editions," and a price of \$1.95. I bought it for a dollar at the annual Charlottesville Public Libraries used book sale fundraiser 35 years after it was published. I think Olson was willing to let the real simply be the real, without occupying any necessary slot in a scale of human values.



"We fail in our successes." (Hibbard)

Jim Leftwich

07.01.2017

|||||

### **lawnmower**

mow the grass. the lawnmower  
stopped working. mowing  
the grass. borrowed  
the neighbor's lawnmower.

question the grass. the lawnmower  
stopped argument. mowing  
the grass. given  
the poems lawnmower.

mow consequential grass. the lawnmower  
stopped working. awkward  
the poem. borrowed  
later neighbor's lawnmower.

mow the attitudes. the lawnmower  
poem working. mowing  
significantly grass. borrowed  
the neighbor's fact.



mow the grass. the words  
stopped meaning. mowing  
possible grass. borrowed  
the reality lawnmower.

mow the grass. the literary  
stopped working. lectures  
the grass. self-sufficient  
the neighbor's intention.

jim leftwich  
07.03.2017



### **clean up after the lovable cats**

wash the dishes. empty  
the trash. clean up  
after the cats. wash  
the dishes. empty the  
trash. clean up after  
the cats. wash the dishes.  
empty the trash. clean  
up after the lovable cats.

language the dishes. empty  
beyond trash. clean up



itself the cats. wash  
awareness dishes. empty the  
verse. clean up after  
projective cats. wash the dishes.  
writing the trash. clean  
hopes after the lovable cats.

wash dissatisfaction dishes. empty  
the indeed. clean up  
after nowhere cats. wash  
the disinterestedness. empty the  
trash. always up after  
the being. wash the dishes.  
empty exemplary trash. clean  
up understood the lovable cats.

wash the sentence. empty  
the trash. exceptions up  
after the draw. wash  
the dishes. been the  
trash. clean referring after  
the cats. writing the dishes.  
empty the quoted. clean  
up after discussed lovable cats.

wash the dishes. work  
the trash. clean forward  
after the cats. graph  
the dishes. empty literary  
trash. clean up waste  
the cats. wash knowledge dishes.  
empty the trash. perforate  
up after the repetitions cats.

jim leftwich  
07.03.2017



|||||

Email exchange with Bill Beamer  
billybobbeamer@aol.com  
2:52 PM (2 hours ago)  
to me

i will continue write up on my hx as a musician--relevant since i perform at aftermaf...  
i forget the name of bella's friend, head of the N for narcolepsy website, but as we chatted, and  
per her ?'s, i told her something of my background, and she said "i hope you are writing all that  
down somewhere." i saw that as a prompt from the universe.

Jim Leftwich <jimleftwich@gmail.com>  
3:18 PM (2 hours ago)  
to Bill

i will once again add my ongoing prompts and encouragements for your historiographic  
activities. if you don't write the history you have participated in, it will not ever be written --  
because you are the only one who knows it.

write or be written.

Jim Leftwich: a partial and provisional record of my activities directly related to the first ten  
marginal arts festivals and afterMAFs.

documentation for some of these activities is included in Rascible & Kempt Vol. 3, published by  
Luna Bisonte Prods in 2017, and is also scattered here and there in the 187 books of the Six  
Months Aint No Sentence series, which was written between april 2011 and august 2016.  
<https://app.box.com/s/l76xlrg78e5s8evbi4c4>

07.11.2017



#### MAF 2008 - 2010

hosted lots of visiting artists (eg., in 2009, when we had eight visitors at our house for the entire festival, with eleven people staying here on saturday night).

organized performances, lectures, and mail art exhibits at locations such as The Dumas Center (2008, mail art exhibit), the Lawson warehouse building (2008, a huge mail art exhibit), The Water Heater (2009, poetry readings, lectures, sound performances, an art exhibit, absurdist theater, dance, etc....), the old Community High School space at 2nd and Campbell (2010, readings, lectures, sound performances, a huge mail art exhibit, Fluxus performances in the building and on the street, etc....)

took hundreds of photographs and posted them as documentation at my textimagepoetry flickr site.

<https://www.flickr.com/photos/textimagepoetry/collections/72157614753858300/>

primary organizers for the festivals over the years have been Brian Counihan, Ralph Eaton, and Olchar E. Lindsann. my direct participation as a festival organizer ended in 2010.

#### MAF 2011

at The Metropolitan Community Church of The Blue Ridge, I curated a large mail art and graphic scores exhibit, as well as organizing a small- and micro- press zine library -- in a large room as part of a much larger exhibit/event space curated by Warren Fry. i also participated in numerous Fluxus activities at the church, and participated in the reenactment of Philip Corner's "Piano Activities" in downtown Roanoke.

took hundreds of photographs and posted them as documentation at my textimagepoetry flickr site.

#### MAF 2012

hosted Rebecca Weeks for a month.

played soundless piano for several seconds at Exclamations!

contributed scores for the Be Blank Consort performance inside the Community High School.

organized and participated in a series of mail art interviews with Brian Carrasquilla for his film project at Rowan College.

took hundreds of photographs and posted them as documentation at my textimagepoetry flickr site.



#### MAF 2013

hosted Bill Beamer / John M. Bennett jam in my living room, along with homages to Al Ackerman by Cathy Bennett and Warren Fry. Tomislav Butkovic played one of the skatchboxes he and i made. Kala Ladenheim took photographs.  
contributed to installations/exhibits at the Boxley building.  
contributed scores for the Be Blank Consort performance outside the Community High School.  
took photographs and posted them as documentation at my textimagepoetry flickr site.

#### MAF 2014

hosted Rebecca Weeks and Ian Whitford for a month.  
participated in The OUTER CIRCLE Skype Performance Exchange with members of the Russian Avant Garde.  
made a junk installation with Cathy Bennett at Akademgorod.  
took photographs and posted them as documentation at my textimagepoetry flickr site.

#### afterMAF 2015

made a vispo junk installation with Cathy Bennett at Art Rat Studios .  
contributed a TLPress display of books, chapbooks, ttps bookmarks and broadsides at Art Rat Studios.  
contributed scores for the Be Blank Consort performance.  
hosted Michael Peters. barely slept. many hours of conversation about poetry and related matters (eg., the history, and the revisionist histories, of asemic writing).  
took hundreds of photographs and posted them as documentation at my textimagepoetry flickr site.

#### afterMAF 2016

made a vispo junk installation with Cathy Bennett at the Community High School.  
contributed a TLPress display of books, chapbooks, ttps bookmarks and broadsides at the Community High School.  
contributed scores for the Be Blank Consort performance.  
took photographs and posted them as documentation at my textimagepoetry flickr site.

#### afterMAF 2017

made a vispo junk installation with Cathy Bennett and bela grimm at the Art Rat.



contributed a TLPress display of books, chapbooks, tips, bookmarks and broadsides at the Art Rat. the items were displayed in a large shoebox with the words "TLPress Help Yourself" written on the inside of the upturned box top. all TLPress items have always been given away for free or traded for similar micropress items.

participated in two ad hoc collective improv noise events, playing unamplified chair and stool (big cat fun!).

contributed scores for the Be Blank Consort performance and for Cathy Bennett's performance.

contributed materials for a Collab Fest table, collected the collages and booklets made with those materials and brought them home for inclusion in my archival collections.

hosted an after-hours gathering at my house sunday night. Matt Anderson (Crank Sturgeon) came over when the events ended, and a few hours later we were joined by bela grimm, Tomislav Butkovic, Laura Jane Evert, Megan Blafas-Chriss, Bradley Chriss, Olchar E. Lindsann, and Warren Fry. at bela's suggestion, some of us -- bela, Tomislav, Laura and myself -- gathered in my workspace and spent a couple of hours adding to some visual poems John M. Bennett had sent for collaboration.

some of the people who have stayed at our house since we started hosting visiting artists in 2008:

Olchar E. Lindsann

Warren Fry

Tomislav Butkovic

Evan Damerow

Bradley Chriss

Megan Blafas-Chriss

bela grimm

Sara Adrian

Michael Peters

Reed Altemus

Andrew Topel

Julian Matthews

Rabbit (Faith Kisacky)

Id M Theft Able (Skot Spear)

Crank Sturgeon (Matt Anderson)

Matt Taggart

Jason Soliday

Andrea Pensado

Adriana de los Santos

Jenifer Gelineau

Stephanie Germaine

Jack Wright

Ben Bennett



Brian Carrasquilla  
and his film assistant Julie (for whom i was never given a last name)



### **Notes on Sound Poetry and Visual Poetry in Roanoke**

I moved to Roanoke in 2005 with the idea of joining an artists' co-op in order to have a space for hosting public events and exhibits, specifically readings/performances of experimental poetries and small, short-term exhibits of text/image works such as collages and visual poems. The co-op never materialized and it was over two years before I was able to organize anything, but by the time Olchar Lindsann moved here in the summer of 2010 he was willing to respond to my statement that I had moved here with the idea of making Roanoke a center for sound poetry and visual poetry by saying "you have done that." Seven years later, Roanoke is still a center for sound poetry, primarily because of Olchar's presence here (along with his fellow Post-Neo poetry performers Bradley Chriss, Warren Fry and Tomislav Butkovic), and because of John M. Bennett's yearly performances at the Marginal Arts and afterMAF festivals. Visual poetry on the other hand has all but disappeared from the local scene, except for certain aspects of Bill Beamer's gallery exhibits.

Bill's work is seen locally in an art world context. I've seen his work in downtown galleries, in galleries connected to the Community High School, in a gallery at the Virginia Western Community College, and in a gallery at Roanoke College. Much of his exhibited work consists of miniscule writing, each piece frequently accompanied by a magnifying glass hanging from a screw in the wall. Sometimes he also displays works in the form of small artists' books.

Billy Bob Beamer, October 17, 2011, note to a posting of works to the Nothing and Insight blog: "My works visually explore prayer/meditation/healing processes, as well as my intuitive understanding of string theory, the vibratory interconnectedness of all things, and multiple universes. Like all art, though, the works are ultimately about themselves and the viewer's involvement with them. I concentrate on drawing--that most basic mode of communication--in a small format. To quote William Blake: "the universe lies in a grain of sand." My best way to realize incalculable enormity is to create its contrasting opposite, seen in the often faintly drawn, small-to-smallest lines, signs, and symbols. To better grasp at least one aspect of my works, the viewer needs to see them through magnification--not a gimmick but a major part of the interactive process. This method becomes a way of revealing initially unseen details in the drawings, as well as random miniscule particles, fingerprints, and detritus--the latter arriving



unexpectedly onto the glass and frame surfaces and interacting with the drawings in unplanned, ever changing, interconnected ways...

Thanks to the synchronicity of meeting Jim Leftwich (5 years after I had decided that my works most closely fit the definitions of "asemic writing"), and then of learning that Jim and Tim Gaze had essentially operationalized the terms, "asemic writing," I was and am very pleased to sit in the asema camp, if I may call it that And I am happy to call Jim a good friend. Within that friendship, and from his often profound knowledge base, Jim has inspired my work more than I could have imagined."

As of May 19, 2017, Bill and I have created 1465 vispo collaborations under the umbrella of the "pansemic playhouse". Each "pansemic playhouse" exists as an "album" at textimagepoetry, which is the name of my collection on flickr. The average album contains approximately 25 items, with a few albums being much larger and a few being very small.  $1465 \times 25 = 36625$ . That's an estimate, of course, but suffice to say that Bill and I have circulated a lot of work under the rubric of "pansemic playhouse". Many of the albums are structured in pairs, in a kind of call and response relationship, either as Me-Bill Me-Bill Me-Bill etc, or for example 12 Bill-12 Me. The first arrangement creates a kind of weave or wave pattern, as if a flowing conversation, and the second presents the juxtaposition of distinct forms and styles for contrast and comparison. Bill and I have nine collaborative textimage books out in various forms from TLPRESS. The Gardens of Sardeng (86 pages, including a 12-page email-exchange as an appendix) was published in January of 2016. Stories and Puzzles (25 pages) was published in November of 2015. Pome (7 pages) was published in October of 2014. UN TITLED UN (9 pages) was published in September of 2014. Lemonitous Harmonian (18 pages) was published in September of 2014. Glaciation Garage (27 pages) was published in September of 2014. All six of those books are available as pdfs from the textimagepoem site at archive .org. In February, 2017 Bill and I made a 23-page collaborative textimage book entitled SMEARS. It is scanned and "published" by TLPRESS at my textimagepoetry flickr site. In March, 2017 Bill and I made a 17-page collaborative textimage book entitled Event Shuttle. It is scanned and "published" by TLPRESS at my textimagepoetry flickr site. Later in March we made a 34-page collaborative textimage book entitled Welcome. It is also scanned and "published" by TLPRESS at my textimagepoetry flickr site. SMEARS was published by Marco Giovenale at slowforward in March, 2017.

jim leftwich  
07.18.2017





## House Fests

november 2009 - january 2010

evan damerow and jim leftwich (with faith kisacky - rabbit - for a week or so, with henry hess and andrea mueller for a few days, and with loyd padgett one night), working on materials for suits to be worn in the 2010 marginal arts festival parade (or to be exhibited in empty planters around town... or to be sent out into the mail art network... or...)...

when i picked up evan in daleville near the appalachian trail he said "i walked here from new jersey, this had better be fun". it was huge fun. he stayed through the holidays. his friends visited and also stayed (rabbit became a friend of the family and came back several times). evan himself became a semi-regular guest for the next few years. we made hundreds of collages, poem objects, and assemblages.

529 scans and photos from this period are posted at my textimagepoetry flickr site. some of the collages were made on yard signs for the 2009 election. i gathered them from a vacant lot at the corner of campbell and 10th, about a block from where we live. they were later used at the old community high school building at 2nd and campbell during the 2010 marginal arts festival. we planted them in front of the building as "advertisements" for the fluxus activities taking place inside, and then we carried and/or wore some of them during the parade. on may 18, 2011, when evan was back in town visiting from new zealand, as part of collab fest 80 we placed most of them either in the century city park plaza among the sister city sculptures or on the boarded-up facade of the old woolworth's building downtown on campbell ave.

the flickr album also has photos of poem objects, ttps, paintings (gestural abstractions and colorful childlike messes). most of the items are text/image works, almost all are a form of trashpo, many are letteral and gestural, many are 3-dimensional assemblages, some are ephemeral arrangements made to be photographed and then destroyed, and a few are of evan and henry.

henry made a video of our conversation one day (me, henry, evan and andrea).

august 2010

collages, ttps, postcards, concrete poems, poem objects and other items made by faith kisacky (aka rabbit), some solo and some in collaboration with olchar lindsann, warren fry, sue leftwich and jim leftwich, while she was visiting for a couple of weeks in august 2010.



my textimagepoetry album for this period contains 141 photos. a couple are of rabbit working, some are of finished items on shelves or hanging from walls, others are of finished items displayed on a table, and others are of works in progress.

i still have most of these items. some of them were on display in one manner or another in my workspace until i disassembled my room-sized collage/assemblage/installation/immersive environment in the fall of 2016.

december 2010

by rabbit, sue and jim, made while rabbit was in town for the holidays.

my textimagepoetry album for this period contains 78 photos. many are of my workspace, featuring wall and shelf displays of works made during the house fests and collab fests along with items received through my participation in the eternal network of networks and in the marginal arts festivals. several of the photographs are of black handprints -- mine -- on collages and on white cardstock accompanying empreintes. several photographs are of a huge collage almost as big as the workspace table (approximately 6 x 2').

january 2011

by rabbit and jim, made while rabbit was in town for the holidays.

my textimagepoetry album for this period contains 77 photos. many are of ephemeral arrangements such as

- rabbit's cut-up and re-assembled plastic dinosaurs
- 5 photos of a large, crumpled sheet of brown paper spread out in the alleyway behind our house, with purplish sudsy water poured over it, collecting in its crevices and forming abstract shapes and patterns
- 3 piles of spray painted guest checks
- 3 arrangements of tiny booklets cut from local weeklies
- several large collages displayed on the walls of my workspace

january 2011

midnight collage fests

conversation and collage, saturday-sunday and sunday-monday, january 8-9-10, at my house, with tomlav butkovic, warren fry and olchar lindsann on sat-sun, and tomlav on sun-mon



As to the future -- Only the autonomous can plan autonomy, organize for it, create it. It's a bootstrap operation. The first step is somewhat akin to satori -- the realization that the TAZ begins with a simple act of realization. - Hakim Bey

my textimagepoetry album for this period contains 28 photos. most are of collages in progress on 8.5 by 11 sheets of paper. one reads

Provisional

Autonomous

Zone.

PAZ in blue. the rest of the letters in pink.

all of the photos are dark and blurry, as if intentionally ominous. a 45 rpm record half-buried in a collage. bookshelves, stacks of books on the floor. scraps of trash everywhere. trashpo as ecology. tape dispensers are prominent in many of the photographs. so is a stapler. and a pair of scissors. i attempt to read an erasure text the photograph of which is too blurry to decipher.

I science to to their to be and to by it.

My principle around of form and

My as more of a than ar ink du backdrop which

Oh in this are that for I unabashedly

It is initialed WK by Katastrof over what appears to be an earlier illegible signature.

maybe it has something to do with the mysterious item i found on my desk later in 2010.

unsigned, it was a piece of canvas maybe a little larger than a normal sheet of paper, painted green. it was covered with colorless green ideas sleeping furiously. a message of some sort, no doubt from the cult of the red demon itself. i cut it into small strips and put it in an old green bowl, with some leaves from the back yard. i threw a few matches in and let it all burn down to ash, then poured a glass of water over the reeking concoction. it had become a kind of stone soup, with the green canvas substituting for the stones. i documented the stages of the performance in 26 photographs, ending with a picture of the bowl and all of its contents resting on a trash bag inside our garbage can. i called the performance "art banishing ritual". it is the only Recluse Theater performance that has ever left a trace.

november - december 2015

with Evan Damerow, while he was staying here between hiking the Pacific Coast Trail and going back to New Zealand -- with Katastrof a couple of nights, bela grimm one night, and Aaron Bensen at least one night.

my textimagepoetry album for this period contains 251 photos. a citizens united against citizens united sticker. collaborative trashpo. postcard modifications. poem objects. assemblages. grocery lists with stencil rubbings. xu bing's calligraphic Word Play postcard. bag texts. Moon



Apogee Dionysus before Krispy Kreme Doughnuts before Tantalus Sept 27 2015. Hard Tack Weevil Biscuits. carpet badgers. We will defeat them with pitiless shopping POEM. Barf Barf Barf. ttps. TLPRESS Roanoke 2015. maps of the pacific coast trail inadvertently mailed by evan to me when he intended to mail them to himself while hiking the trail, folded, stapled, cut, collaged, scribbled on and displayed as ttps. Chuck D: fuck this society. Trash That's New Again. persian cucumbers.  $2 \times 3 = 6$ .  $2 + 3 = 5$ . Send Ca\$h Family Make Your Life Risk-Free Beef Lab. Read. Enjoy. We would be so much better off. Full Moon. Bus hole train hole real name. Terre Redactor. guerilla tape. poultry vacuum. hot dogs dipped. Sure it's not Stalin? when you walk in the dark, walk with your feet. This is not a map.

jim leftwich  
07.20.2017

|||||

### **Some Cinquains Are Trees**

kept close  
available  
over the pull moonlight  
crescent in hats at paragraphs  
penchant

himself  
reference to  
his contrarian eve  
lives in environments between  
mystics



forget  
before fashion  
shoes unlaced in the ditch  
which abscond plausibly to song  
come back

detained  
by narrators  
the transformed horizon  
waves change obliterating thought  
loiter

teenage  
modernism is  
grounded in romantic  
misery and anthologized  
talents

defense  
such reticence  
moving morning winter  
emerges noise surrounded  
explains



the sea  
ourselves leaning  
lifts crucified wildfire  
wrecks paint murmuring encouraged  
itself

vanished  
have not we they  
far does is who the last  
eyes dog wait what sea near the skin  
they are

units  
will one unit  
directed perhaps move  
destiny the semantic dream  
canal

logic  
operates in  
double contrast cadets  
upon established poetics  
is smoke

within



the grammar of  
two trains running on time  
the forms deduce consecutive  
insects

accents  
days put in a  
chorus of silence such  
glad touch means suddenly the world  
chance speech

elsewhere  
grammatical  
gaps aleatory  
contingency hedging moments  
stanza

jim leftwich  
07.22.2017





## **Harmonie du Soir**

Charles Baudelaire

(1857)

Voici venir les temps où vibrant sur sa tige  
Chaque fleur s'évapore ainsi qu'un encensoir;  
Les sons et les parfums tournent dans l'air du soir;  
Valse mélancolique et langoureux vertige!

Chaque fleur s'évapore ainsi qu'un encensoir;  
Le violon frémit comme un cœur qu'on afflige;  
Valse mélancolique et langoureux vertige!  
Le ciel est triste et beau comme un grand reposoir.

Le violon frémit comme un cœur qu'on afflige,  
Un cœur tendre, qui hait le néant vaste et noir!  
Le ciel est triste et beau comme un grand reposoir;  
Le soleil s'est noyé dans son sang qui se fige.

Un cœur tendre, qui hait le néant vaste et noir,  
Du passé lumineux recueille tout vestige!  
Le soleil s'est noyé dans son sang qui se fige...  
Ton souvenir en moi luit comme un ostensor!

## **Harmonize and Soar**

Retorico Unentesi

(2017)

Voices vent their times as vibrant as a tiger  
Checkered flowers evaporate under the censor;  
The sun is a tournament of perfumes dancing in soiled air;  
False melancholy and the language of vertigo!

Checkered flowers evaporate under the censor;  
Violins ferment communes in the heart of the appendix;  
False melancholy and the language of vertigo!  
The ceiling is sad and beautiful under their grand repose.

Violins ferment communes in the heart of the appendix;  
The tender heart a quonset hut kneels vast as night!



The ceiling is sad and beautiful under their grand repose.  
The sun is a nest of noises dancing in a sanguine fire.

The tender heart a quonset hut kneels vast as night!  
The passively luminous recoil of every vestige!  
The sun is a nest of noises dancing in a sanguine fire.  
One souvenir of my light communes ostensibly!

07.22.2017

|||||

### **two cinquains**

howl at  
variation  
start the each with the once  
skill authority disabled  
as strength

the phrase  
no more the days  
controlling misplaced words  
that captive simple strength has made  
a poem

jim leftwich  
07.22.2017





### **tender cinquains**

is no  
refusing to  
tassel chairs in feather  
oyster supposing supposing  
volume

dirt as  
clean leaves sugar  
pleasure is a circle  
vegetable difference spitting  
color

strange to  
medicine light  
concentrating solid  
exaggerated ribbon soap  
distress



perfect  
design scatter  
necessary dwindled  
cleaning astonishment mingles  
messages

enough  
being the large  
lilies feeling extra  
paper neatly recognition  
if dust

silver  
cloak established  
feeling adventure climb  
loss and clash and cause umbrella  
methods

constant  
and settlement  
summer even suppose  
was mixed and assured and excess  
certain

only  
not even a  
the coming and giving



mark splendid and losing nothing  
trembling

coffee  
cover the cake  
lamp glass starting lately  
nothing between wearing nothing  
between

without  
a sudden fact  
circular spectacles  
practice direction practical  
shadows

learning  
shuts and lifts  
spread even standing and  
the button is careless color  
and length

this is  
restraint waving  
awkwardly in a pin  
there is no dirt held by guided  
better



ribbon  
saucer rid of  
more reason cloth best room  
almost enough making hardly  
Missing

jim leftwich  
07.23.2017



**piuh iup pi**

RTsRy tUYTYy tY tCGHT  
TYiOiOTDDJHS ssH ssTYU  
UYTHJTRySgfh fH re sty  
ysHghT Rtry yt UyTu D u  
S a art r YTRY S A a ASY  
AY AYAYA Ay AYA Y A A  
AY aa A yaY ay iLOIOYU  
FfYfYU iKBJKBU ghIGHg Y  
ojhjougjuibbi j jbnvftyd  
rdtyyyyyy u ERrEtreter  
T GHy fg hrtyrt yty Y yt tyj  
eyu EDt Sw HG jhJj Y jyt t  
ye uyt tyu YDTU EtU eu w  
w wuYYTj jkHgk jkuiliofdy  
jyt tRtY S RTYtdrs rty tRy  
srtY ysy rty ty uyuERtrrRt



jim leftwich  
07.23.2017

|||||

### **hicucu**

syllables  
hey buddy  
hop hop hop

A Hicucu has three lines. Each line has three syllables.  
Each syllable has an unspecified number of mutagens, or  
letters.

Hicucu, ancient Gaia sex-monster teeth-dance-ritual  
celebration of springdeath wherein we eat our shadows  
and drink their bloodless blood. Low Theory meets  
Frenetic Romanticism in an alley behind the shuttered  
churchbrothel. Anything goes, but not much of it,  
within very tight constraints. This/It is A Post-Asemic  
poetics of Pagan Anarchism. It is Less Than Useless,  
No Doubt destined for the Trashpo Bins of History (don't  
fuck with history).

jim leftwich  
05.07.2014

|||||



## 42 Hicucu

stone maybe  
sealed cube  
ending with.

whole process  
of the verb  
to be do.

mode neither  
quietude  
nor giving.

seems too good  
washing us  
over us.

speaks to the  
ascending



reminders.

amalgam  
covered by  
the same gone.

subject nor  
symmetry  
as reason.

memory  
at work in  
allusions.

soaking dirt  
thinking of  
Baudelaire.

amazing  
blue fire  
and pie foam.



bird from brick  
rises half  
wire on bread.

because we  
mutant near  
our mind's eye.

remember  
the fact that  
lobster drips.

discrete seas  
across such  
read delight.

these words are  
subject to  
each other.



how we see  
cracking pours  
felt lattice.

itself in  
reading it  
is attempt.

as the lake  
or notions  
of the lake.

to craft a  
complete sen  
tence in space.

thoughts of our  
voices  
emerging.

history  
was before  
anything?



in which I  
grow something  
on my toes.

a larger  
set of oth  
er than this.

if stories  
did the work  
of thinking.

surface, but  
do not be  
lieve a word.

surface, yes,  
but do not  
believe it.



at odds with  
lingering  
in control.

inside the  
poetry  
going on.

did you find  
the full air  
semantic?

while others  
were also  
heavily.

from the foam  
ing sea, the  
specific.

a problem



of the same  
time and space.

fabric fit  
and over  
lapping it.

encounter  
the syllab  
ic entrance.

abundant  
nerve center  
adjacent.

adjacent  
rooms inter  
rupt the flow.

waste nor want  
nor posit  
nor obsess.



sleeve thick and  
skill with waste  
deftly food.

boundaries  
between e  
phemera.

detailing  
imbalan  
ces exposes.

how we see  
through our shoes  
is an arc.

not only  
another,  
an other.

jim leftwich  
07.23.2017





## Climate Cinquains

pressure  
adaptatic  
he says meaningful cause  
a paper boost the sea, fighting  
action

and make  
industries the  
groundswell climate gather  
support when plan world eclectic  
action

against  
with so far the  
regulations landmark  
that intergenerational  
drives change

that in



tergenera  
tional advocates for  
similar dismantled flurry  
amid

clean up  
minimum huge  
continuing burdens  
concludes generations study  
from change

other  
against next late  
spectacle of ruling  
embodied values achieve the  
worldwide

centur  
y trillion high  
trill lion centaur thigh  
around the vulture suit clangs ca  
daver

who line  
administra  
tion on one side of the  
drama sea wrote life is the fu



ture rigged

uncon  
stitutional  
precedent in hollow  
thought allowed the common score to  
protect

in the  
atmospheric  
cleanup scenario  
generations conclude human  
no doubt

reduce  
emissions or  
the stakes negotiate  
earth mouth snakes potentially short  
oceans

worsen  
basic dispatch  
challenges liberty  
to humanity alive on  
planet



predict  
the industri  
al fuel restructur  
ing business intervenes with time  
to waste

the in  
dividual  
ized climate legisla  
tion pro-growth association  
includes

the plot  
the climate leg  
islation agenda  
predicts predilection they will  
argue

govern  
ments with the suit  
why they return arguing  
unusual in the forest  
for now



also  
fail to years that  
decide supreme reaches  
not necessarily a path  
way to

deadlock  
traditional  
realization of  
generations harm civil ants  
matter

whether  
anywhere the  
weather circuit branches  
minimal deciduous crash  
diet

very  
unlikely that  
environmental hope  
would through economic impact  
decide

very  
likely that en



vironmental hope would  
through economic impact de  
cide this

in the  
shaping shopping  
project to protect the  
remedies filed on behalf of  
children

youthfrom  
state officials  
about scientific  
Virginia achieving ade  
quate change

causing  
atmospheric  
sewage triage frequent  
innundate erosion nearly  
fossil

coastal  
roads document  
greenhouse real estate da  
mage developments level sea  
lawyers



dangers  
short-term the cur  
rent actions are actions  
fossil federal worsened by  
statements

our cor  
rectly standards  
allegations deci  
sions called plaintiffs change plaintiffs to  
drink water

to hold  
against a life  
responsibility  
foundation of society  
to same

jim leftwich  
07.24.2017





Voyager on the duplex horse  
by Nicolas Calas  
translated by Retorico Unentesi

Repretend ajar  
Lewd donations of images in the river of surprise  
Our armor is seeing double  
Return at noon in advance of electric verse  
    late visions of a desk aloof  
And let the words quick portent ingest  
    the efficacies of the lion  
    and the commandments of the trout

Fixed zones once precisely new  
    leak dramatic movements  
Boats prowl without violins  
Raincoats vanquished and fixed in dance  
    lamp our love inflamed

I am beswooned by alarmist debts  
    at the entrance of injustice!

Lest our nests plug quaint hazards  
    our eyes are apparitions spent  
Monstrous hours without large acts  
    severed by boulevards and line-breaks  
Comb your mouth with a mottled meme  
    quaintly other on the avenue  
One meal alone is donated  
The stranger the moon the more humble will I rest  
    enchanted by masks and pasts  
Comb the lunar neck  
    reeking of lake marina  
It is the violin of the devil  
Lost square and attentive serial dispositions  
The luminous selvedge juxtaposes teeth and eyes  
Tell quietly your tuned suits to me  
    the very rasp is loose  
    in the memories of your words  
Quiet hand distorted abuts the sea  
    nefarious at last on postcards



The rest is an atrocity!  
Raincoats have vanquished our parking sun  
in the mist of a morning ort  
These chairs I desire  
Part water leaking sang a million  
eclairs with bristling voice  
This penniless Bible of violence  
quite semaphore on main street nose  
Chevrolet arrows serried like serpents  
Enter the trout  
encircled by mouths  
dancing incensed on air

Athens 1937 - Lisbon 1940 - Roanoke 2017

07.31.2017



### **39 Dance Hicucu**

November  
dance the as  
objective

motives of  
a chore  
ography



the role of  
to remove  
to be direct

wails and grunts  
contrasted  
by the chance

juxtaposed  
examined  
functional

no specta  
cle no vir  
tuosi

ty no trans  
formations  
and magic

and make be  
lieve no to  
the glamour



and transcend  
ency of  
the star im

age no to  
the hero  
ic no to

the anti  
heroic  
no to trash

imager  
y no to  
involvement

of perform  
er or spect  
ator no

to style no  
to camp no  
to seduct

ion of spect  
ator by  
the wiles of

the perform  
er no to  
eccentri

city no  
to moving  
or being



phrasing de  
velopment  
and climax

dances cen  
tral wistful  
early phra

sing devel  
opment and  
climax var

iation  
rhythm shape  
dynamics

in the no  
longer be  
draw scat and

the fact that  
and displayed  
the two twice



books weave the  
guide contours  
one set to

the cat the  
car the them  
for nothing

circumstance  
forsees time  
to on it

on to it  
to it on  
it on to

time juxt a  
round a sin  
gle moving



done in done  
in done done  
done done in

one made each  
made each one  
each one made

several  
the other  
and away

weight of the  
overall  
corner might

mind is a  
muscle is  
a trio

helping start  
a unique  
most well known



unenthus  
iastic  
evening

already  
correction  
despite it

in both true  
to work on  
movements that

is tradit  
ional rep  
etition

muscle church  
since then and  
example

jim leftwich



08.01.2017



### **Hicucu from Emily Dickinson**

version not.  
versic first.  
publisb po.

tallies such  
to draft or  
remaining.

what of the  
hat within?  
similar.

were sets of  
into holes  
sheets onto.



bird of them.  
no other.  
untold thought.

i noise  
a letter  
wrote out eye.

nor disappear  
ed, but sub  
stantial as.

believe the  
memory:  
faith is doubt.

appear on  
the lightly  
clusters for.



nor pure for  
the mirror  
nor ascribed.

the nearest  
the maddest  
dream recedes.

lifts his light  
spreads his light  
heedless of.

staring, be  
wildered, or  
defrauded.

who drills his  
who nails his  
welcome in.

the no the.  
the sea eye.  
by second.



every  
plastic chews  
religion.

who made the  
variant  
fashioned it.

underneath  
the follo  
wing angles.

multiple.  
multiple.  
multiple.

while the con  
flicting un  
given is.



it to not.  
being does.  
both permit.

it to not.  
being does.  
both peruse.

if to not.  
being does.  
both persist.

syntax to  
died love  
but left both.

so the be  
would be the  
would be so.

immortal



ity of the  
textual?

part for time  
as if the  
textual.

nests of nots.  
choosing in.  
it is not.

thiss to des  
varia  
th to th.

elsewhere lem  
words ing choose  
the first ants.

countered count  
ered counter  
ed counting.



single set  
and copied  
unfinished.

jim leftwich  
08.08.2017

|||||

### **vas otting / vast rotting**

John M. Bennett  
August 17, 2017

vas otting

preva lint de ta  
chment supp suppa  
expoliation perconceived  
yr uther naviword un  
do ni hidter quests  
.yearly lay ersion V im  
paction sirface ans  
mission ditstory inde  
tends yr ysical louse  
,ay yr uture F retcedes  
intide the himages :re  
tord en osean's leep



adition ,splawn deflies  
uh meanders sementary  
:onceptual ucture  
rowth o fliction  
letters tink inna tow  
el

After Jim Leftwich's  
Footprints, May 2017

|||||

leftwich after bennett after leftwich

vas  
t  
r  
otting

preva  
il  
lint de  
bt  
ta  
pe

ch  
ew  
m  
i  
nt supp  
er  
supp  
l  
a



nt

ex

f

oliation perco

lates re

ceived

yr

fea

ther navi

gates

word un

do ni

ghts

hid

ter

n

quests

.yearly lay er

o

sion V

ersion

d

im

pact

L

ion sir

sur

face

b

ans

mission di

c

t

ates

story inde

pendent



t  
r  
ends yr  
bicycle b  
l  
ouse

,  
pl  
ay yr  
s  
uture F  
uture  
rectangle

cedes

in  
side  
tide the h  
ymnal  
images :re  
d

to  
wa  
rd  
b  
en  
t  
o  
cean b  
ean's  
s  
leep

tr  
adition ,spl  
at d  
awn de



fies  
flies

uh meanders semen  
momen  
tary

:  
c  
onceptual  
j  
u  
n  
cture

g  
rowth o  
f  
flic  
kering fic  
tion

!  
l  
etters tink  
le wink  
in  
na  
rrow  
tow

towels e  
el

|||||

ett ates  
ink



uter  
utt

int olia  
uct

es

bennett after leftwich after bennett after leftwich  
08.17.2017



### **Hicucu from Code of Signals**

change short, walk  
figures head  
triangle.

spider by  
hunting parts  
a straight line.

the coat with  
magic if  
remembered.

statistics



the logic  
humanities.

by language  
with hidden  
unity.

alien  
voice of  
radical

reason the  
reasons waste  
another

moment on  
chance contin  
ues human

depends on  
elixir  
clear and near

angular  
tongue shaking  
prophetic

sentiment  
had been have  
is unknown

it can hide  
in corners  
prop the tent

affirming  
the hardest  
sense or trace



where thought steps  
in the roots  
of absence

though ladder  
source words know  
trees without

genetic  
or gnostic  
interi

ority  
texts if no  
illegal

class war in  
words that in  
it was no

breathing not  
system pow  
ers being

to belong  
discovers  
lasts that long.

liberat  
ing poet  
ic does not

exist dis  
tant between  
nothing what.

nonetheless  
waiting for  
wrote second.



perceives it,  
fire language  
construes use.

syntax twice  
transforms the  
extreme with

exaction  
of grammar  
processing

a sentence  
facing the  
temporal.

jim leftwich  
08.19.2017



## **Direction Outward Is Sorrow, Or Joy**

be the sively possible got.  
is obeyed, the... provides patterns.  
implications the root the struct.  
reader several a dynamic non.



the projective metricized with the.

event individual's object, ously guiding.  
projection act the tions in.  
term? processes in the projection.  
provides content dogmatic interest at.  
energy. poet which syllables only.

influence medium, the considerations. geometrical.  
"forth" we process of stanza.  
"brought" never mapping, geometrical geometric.  
mine to ence rotically nected.  
creation, semi-conscious process spontaneously.

constellated [sion] if, in its  
objects, as relatedness... repression... conflict  
projection libido in, we, poem  
emphasizes tion structural, the energy  
"projection" energy to it constellated

and answers graphic features a  
map. and our our fingers  
the center which showed. to  
the which added are not  
the old mus I, often



intended by the inner, dogmatic  
assertions, made to sonal changes,  
wherein Olson experienced there  
copies out offers an it  
as the sixth the great

points in underlines "by" consciousness  
by inner, unconscious of these  
phases of all the writes:  
projection in There are were  
verse, by implicitly connects without

his "ative" the second out  
a bath in the functioning  
sense. bath present reason tion:  
ward can/must judgement spection,  
valuable same thus the surface.

have "rioception" is "tion" there.  
connotations "juices" in toward that  
process. astronomical in certain poems.  
"project" "outward" "worked" in unraveled  
consciousness, wash than social sorrow.



morphological and the several his  
psychology in summation, with psycho  
content. The danger of burn  
his in-lantern technological precursors  
produces in any neurotic confusion.

languages, styles, a unified At  
the heteroglossia to expand his  
although he into its novelist,  
Poetry, he codes (ideologemes) change  
among proliferation of distinctions and

that utterar impulse-at novelistic  
discourse in poetry novel and  
in Futurism seems based language  
transcending its o ha discou  
and the even op stylist

The authentic dialogization occurs The  
opening other of geological strata.  
attention to elements is qualification.  
central to writing in which  
poetry techniques find a history.

voices Eliot's tensions of degree  
equally amplex poetics. analysis specifically  
points style, in language ("guage")



from the stylistic inherited dency  
folk popular readers and shape.

jim leftwich  
08.20.2017



**Extracted from Clark Coolidge From Notebooks (1976 - 1982)  
in Code of Signals**

Therefore the business, education, inseparable  
from assimilation, that the  
history discomfited. it  
is hatred,  
obscurity,  
defused in  
an attribute of  
unacceptable. Art is ultimately  
strip to leaven, to make.

highly refined assimilation the worst  
side of of mind  
of the perhaps  
sounds motion  
has  
movement keep  
clear the church  
of society: finally becoming  
one ignored, maltreated in fact.



turning again point I to  
set to say I  
am blessed hell.  
stepping back  
to  
by their  
sorts of here  
nothing writing ignorance I  
daily the void to create.

and end far more that  
I means that when  
that does in  
fact be  
off  
they have  
is no I  
know criticism is exactly  
is the task to find.

unforeseen previously proliferation at the  
to be I want  
need what what  
I I  
would I  
would there are  
put in will be  
the miles the cup we.



and stun time on a  
sentence. Obduration hard by  
all blow upon  
of all  
light.  
to find  
move backwards like  
a opposite I smoke.  
Blurred puffs these catastrophes, are.

the point only I enough  
to only I, else  
to the world  
in the  
leaving  
behind and  
I want again,  
art I am word,  
and sometimes in any, but.

with the place, but finding  
the each time throws  
it looks at  
(away). she  
has  
has pretended  
among weeds film  
L'Immortelle there is going  
to would be the only.



connect with the further maybe  
the to anymore how  
it to realize  
it takes  
the  
room be  
doing for a  
the room sometimes I  
or leave will I one's?

one feels perhaps the in  
the of our through  
all have we  
the story?  
I  
feel but  
to not only  
obsession: the interest: to  
I contribute thenceforth must compose.



**shaking ehakini**

John M. Bennett  
HICUCU HACKS



shlort flogic  
if spider  
langkuage by

alien hhunt  
voice ungrown  
ttent or hhead

liberat  
or breeathing  
genectic

words latdder  
angngular  
roots exsist

sentience coat  
es shaking  
absince' dis

tant reason  
pro ccess trees'  
slecond tlongue

After Jim Leftwich's  
Hicucu from Code of Signals

**Leftwich After Bennett After Leftwich**  
**shaking ehakini**

ehl'yrt fl'yiic  
if epider  
l'anikuaie by



al'ien hhunt  
vyice unirywn  
ttent yr hhead

l'iberat  
yr breeathini  
ienectic

wyrde l'atdder  
aniniul'ar  
ryyte exeiet

eentience cyat  
ee ehakini  
abeince' die

tant reaeyn  
pry ceee treee'  
el'ecynd tl'yniue

After Jim Leftwich's  
Hicucu frym Cyde yf eiinal'e

\_\_ -- ----- \_\_

I arbitrarily  
replaced 's' with 'e'  
replaced 'g' with 'i'  
replaced 'o' with 'y'  
and added ' to 'l'  
--jl 08.20.2017

|||||



## **the heap we heap**

add minute the fact ideological  
who or up the  
organizers or stand  
the I  
parts  
Boston would  
disinvited a goat  
reality who invited mask  
known attention Liberal was libertarian.

road back its better your  
fascinating way sound is  
wanted from Beats  
educational expedition  
tapering  
song dirt  
wild pooling course  
port on the fiction  
adeptly universal and buried, looking.

remnants of ferocious counting overwhelm  
garlands magical fire, graves  
occur more uncertain  
peninsula, gravity  
questions  
through islands  
clinical follows most  
facts history photographs,  
adorns trace of imagination  
characters arranged, how capacity bearing.

history testimony identity prey to  
tends talk about dangerous  
appropriate surfaces aggregate  
vividly destructive



memories  
no longer  
happening it is  
an annex to see  
them, almost mirrors, depth events.

Dasa Drndic, "There are no small fascisms, there are no small, benign Nazisms."

door never seem I hat  
Sun Ra was finally  
anything, ever the  
with it. a  
lot of  
moon.  
a lot  
of drove me  
Arkestra Eastern before we  
joined in the same sun.

Danny Ray Thompson -- They started playing at 9 o'clock. I had to leave at 3 o'clock in the morning and they were still playing. I had never seen anything like that. It just blew me away. The next day, I'm knocking on Sun Ra's door. He said, "What do you want?"

something worlds. not exactly the  
sun grows. the moon  
would have said  
"I am  
telling  
you." thinking  
eclipse? what if  
the sun in lying  
on its back, in darkness?



knoll transit sliced dire zone  
adding machine strafed strata  
bees nest in  
the cheese  
hat,  
quandary delicate  
sclerotic school genetics  
sdvig upper coriander, partly  
sial soggy quarts agglutinate, is.

it. as. sanitized solipsist tenet  
leg eye ambience marginal  
grammar celebrates often  
broken programs,  
is.  
seldom delicate  
lineage. instants of  
noon. incidents. lake equestrian  
rifles letters, coiled consequences, is.

interpret vacuum with the asemic  
means. wordless understood it  
Wikipedia, but do,  
as with  
vacuum  
cleaners, the  
vultures of probability.  
creating calligraphic intrigue verbalizes  
no contest unspoiled the mystery.

Michael Jacobson, January 2015: Writing is a focused way to get a point across; asemic writing is a non-specific universe of points with an acknowledgement of the unknown – the mystery – the openness. Asemic writing is also raw and unspoiled, as there are no contests to enter.

violence and plenty extreme other



still be regularly and  
than most violence  
in fundamental  
fly  
fishing at  
night, public opposition  
via public scholar pacifist,  
with violence and includes forward.

achieve the corner. seek a  
willful initial. ignore is  
latent violent physical  
flirting clear  
goals.  
belief systems  
devolve into laws.  
it would deplore with  
violence, who is entirely at.

such nothing like the moment.  
working together but rather  
lyrical and cloth  
can spoil  
the  
eggs. golden  
walls in the  
epic soap. campfire how  
long, full of big cookies.

as if we were pushing  
at the gate, with  
accord from miles,  
coming, come  
in,  
as if  
we made the  
leap, now wild be



who, who keep the bananas.

said that, for your own,  
help them up to  
stop it, stop  
that number,  
strawberries,  
since between,  
i'll give you  
a hint, let them  
have it, have at it.

seen, not one of the  
blue scene seen, not  
one leaf in  
the whale,  
leaf  
in the  
whale, not one  
narrow cliff to shiver  
and coil, stomach into dreams.

grab the fig liver molding  
a lettuce to seep  
nor too late  
nor to  
later  
nor, no  
orange clouds arching  
over the pony is candy  
can dance, if and is.

if and is, is it,  
dig myself a hole,  
build myself a



cave, a  
pony  
in the  
eye, in the  
eye, can't seem to find  
out, palm where days nothing.

stove mountain honey in the  
eye threaded granite how  
glaciers between islands,  
between islands,  
between  
the honey pony  
our shoes are shivering,  
memories chained to melting, disappear.

i'm not i think i  
listen, it's the hardest  
one-off, one-  
off, the  
one-  
off, don't  
let your mind  
retire from the fire,  
take to the loop, deciding.

we stay from the heat  
not in the head  
knocked in the  
head from  
the  
heat a  
narrow, we hear  
the heap we heap,  
we stay in the here.

jim leftwich



08.22.2017



**Charles Baudelaire**  
**Leg Gig Non**  
**transubstantiated by Retorico Unentesi**

Pour your soul ever on the voids of the lord,  
Sisyphus, your fire hydrant a ton of courage!  
Bent questions aid the heart's coverage,  
art is longer than the escort's temperature.

Loin desk seeps culture's celebrity,  
Verse is an isolated cemetery,  
Moon-heart, communards foiled by tambourines,  
What blatant dreams march in their funerals?

--Maintain joyous reports assembly  
Dancing lest tenuous and oblique,  
Bent loin desks pinching the sand;

Maintain the flowers expanding without regret!  
Under the perfumed sun two communards secretly  
Dancing in profound solitude.

08.23.2017





**last**

game room  
for a front  
with pork.  
table

wants to  
heave the known  
have out.  
soon

goes cold  
in the kitchen  
fever copes.  
steal

the river  
sitting. salt shoves  
the floor  
and

stays the  
stove. sunset wraps  
the mouth's  
sloped

gear. shut  
happens a load  
of sugar  
in

the chunk.

jim leftwich  
08.23.2017



|||||

### **Email to Bill Beamer about the origins of the pansemic playhouse**

i think it's probably hard to make something like the playhouse happen. when i started it, i didn't know what it was going to be. i wanted something to replace the collab fests, something that was less social, less public. i had an idea from when we lived in Charlottesville that i called the "recluse theater". i had written some event scores to be performed by and for myself, out in the woods where we lived. one was "4th of july event -- barbecue a flag". that's the whole thing. fluxus theater of the absurd. i thought the playhouse might be something like that. then i told you about it and you were interested in participating and it turned into something like a 6-year long call-and-response based collaboration. really an excellent project, and neither of us knew what we were going to do until we were doing it.

08.24.2017

|||||

### **Exchange with Tomislav Butkovic following the Charlottesville Neo-Nazi Rally**

(no subject)

Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

Aug 15 (12 days ago)

to Tomislav

<http://www.c-ville.com/dispatches-university-virginia/#.WZKiDIWGOUk>

Tomislav Butkovic



Aug 15 (12 days ago)

to me

thanks... still reading about it.

only last few days realizing what we missed.

Le mardi 15 août 2017, Jim Leftwich <jimleftwich@gmail.com> a écrit :

> <http://www.c-ville.com/dispatches-university-virginia/#.WZKiDIWGOUk>

>

Jim Leftwich <jimleftwich@gmail.com>

Aug 15 (12 days ago)

to Tomislav

states where Confederate monuments are located

Alabama

Arizona

Arkansas

California

Delaware

Florida

Georgia

Illinois

Indiana

Kansas

Kentucky

Louisiana

Maryland

Massachusetts

Mississippi

Missouri

Montana

North Carolina

Ohio

Oklahoma

Pennsylvania

South Carolina

Tennessee

Texas

Virginia

Washington, D.C.



West Virginia  
Wyoming  
and Brazil

Jim Leftwich <jimleftwich@gmail.com>

Aug 16 (11 days ago)

to Tomislav

<http://publicartdialogue.org/newsletter/fall-2015/confederate-monuments-and-black-lives-matter-movement>

Tomislav Butkovic

Aug 16 (11 days ago)

to me

<http://www.wdbj7.com/content/news/Gov-McAuliffe-calls-for-removal-of-Confederate-monuments-in-Virginia-440842093.html>

Jim Leftwich <jimleftwich@gmail.com>

Aug 16 (11 days ago)

to Tomislav

This is the easy way out:

In a statement released Wednesday evening, McAuliffe said that the recent events in Charlottesville show that the monuments have become "flashpoints for hatred, division and violence."

With a little more effort, the monuments could become "flashpoints for history, context and education."

They have already become clear monuments to the history of racism, which is an ongoing history, being made "as we speak". Nothing else has their educational potential as symbols of post-Civil War racist power-relations.

The conversation around their removal is becoming very thinly-disguised campaign rhetoric, preparations for the next round of electoral politics. The Democrats are beating the Republicans to the punch on this (but check out Rubio, Romney, McCain, Jeb Bush et al as well). Democrats in particular, and liberals in general, will be uniformly in favor of removal. It could be good strategy. Maybe the Republicans will be forced into a transparently white supremacist defense of "heritage" -- heritage that explicitly omits (removes) the accurate history of the monuments. Last night I turned on MSNBC (MSDNC) about 2 in the morning and one of the talking heads was praising ANTIFA for standing up against the racists in Charlottesville. If we keep the monuments, maybe



ANTIFA can continue to be part of this discussion. If we remove the monuments, ANTIFA goes back to being an enemy of "law and order". Both the Democratic news channel and the Democratic party are banking on the latter. Bet on it.

We can't remove the racism of 1877, or 1927, or 1967, or 2017 by removing the symbols of that racism -- but we can remove some of our primary opportunities for discussing that history. If we recontextualize the monuments, the discussion continues, and it continues on our terms. If we remove them, maybe an even more distorted version of the discussion continues, with one more layer of fake victimhood added to the already ridiculous narrative of the alt-right. We don't gain anything by moving in that direction.

We need to change the frame, change the narrative, and removing the monuments doesn't help us do that. It might help get some neoliberal politicians elected -- but we already know that doesn't help us understand where we are, and how we got here.

Tomislav Butkovic

Aug 17 (10 days ago)

to me

i see what youre saying; youve been following it more closely than ive had time for. i agree with what yr saying.

there are a lot of memes about "its not erasing history by taking it down" memes on facebook as well as people who say theyre anarchist or communist bashing free speech and the aclu for protecting the rightists right to peaceful assembly. i read the ohio aclu pamphlet for "why they do that" and its basic argument is that by defending the right to free speech for people on the right, that sets a precedent in the courts where those rulings can then be used in defence of some body on the left's right to free speech and assembly in the future. they list examples of this happening in the past and argue that the leftists may have lost their court cases if it werent for those precedent.

ive only heard Stoney argue for recontextualization. though that seems like a good approach. education! im surprised no body has equated recontextualization with revisionist history. of course taking them down adds to the convoluted layers of historical events over the centuries like you wrote earlier.

wow man

Tomislav Butkovic

Aug 17 (10 days ago)

to me

<https://www.counterpunch.org/2017/08/17/the-story-of-charlottesville-was-written-in-blood-in-the-ukraine/>



Tomislav Butkovic

Aug 17 (10 days ago)

to me

<https://www.counterpunch.org/2017/08/17/chaos-in-charlottesville-no-one-gave-peace-a-chance-including-the-police/>

Tomislav Butkovic

Aug 17 (10 days ago)

to me

<https://www.counterpunch.org/2017/08/17/chaos-in-charlottesville-no-one-gave-peace-a-chance-including-the-police/>

Tomislav Butkovic

Aug 17 (10 days ago)

to me

<http://m.richmondfreepress.com/news/2017/aug/04/real-context-behind-monument-avenue/?page=2>

Jim Leftwich <jimleftwich@gmail.com>

Aug 17 (10 days ago)

to Tomislav

I know. I think keeping the monuments will be hard, and I think it's a hard thing to advocate from the left.

Obviously a plaque is not enough. Recontextualizing the monuments will take a lot of work.

But no one will learn anything from acting like they never existed. Removing them is throwing away a resource. They exist now, and we can use them in our fight against racism, white supremacy, fascism, neo-nazism and the alt-right. Or, we can remove them and add another chapter to the pathetic white victimization narrative.

|||||

white supremacy



Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

Aug 18 (9 days ago)

to Tomislav

This is very similar to how I'm thinking:

<https://www.counterpunch.org/2017/08/17/the-story-of-charlottesville-was-written-in-blood-in-the-ukraine/>

Ajamu Baraka -- "And when we understand that white supremacy is not just what is in someone's head but is also a global structure with ongoing, devastating impacts on the people of the world, we will understand better why some of us have said that in order for the world to live, the 525-year-old white supremacist Pan-European, colonial/capitalist patriarchy must die."

Removing the monuments is like destroying evidence at the scenes of the crimes. That evidence will be useful as "the investigation" continues.

The United States was founded as a white supremacist nation. It was still a white supremacist nation in 1860. It remains a white supremacist nation in 2017.

Lincoln to Horace Greeley in 1862:

If there be those who would not save the Union, unless they could at the same time save slavery, I do not agree with them. If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them. My paramount object in this struggle is to save the Union, and is not either to save or to destroy slavery. If I could save the Union without freeing any slave I would do it, and if I could save it by freeing all the slaves I would do it; and if I could save it by freeing some and leaving others alone I would also do that. What I do about slavery, and the colored race, I do because I believe it helps to save the Union; and what I forbear, I forbear because I do not believe it would help to save the Union.

Lincoln Address of Colonization 1862:

"You and we are different races. We have between us a broader difference than exists between almost any other two races. Whether it is right or wrong I need not discuss, but this physical difference is a great disadvantage to us both, as I think your race suffer very greatly, many of them by living among us, while ours suffer from your presence. In a word we suffer on each side. If this is admitted, it affords a reason at least why we should be separated."

"We look to our condition, owing to the existence of the two races on this continent. I need not recount to you the effects upon white men, growing out of the institution of Slavery. I believe in its general evil effects on the white race. See our present condition---the country engaged in



war!---our white men cutting one another's throats, none knowing how far it will extend; and then consider what we know to be the truth. But for your race among us there could not be war, although many men engaged on either side do not care for you one way or the other. Nevertheless, I repeat, without the institution of Slavery and the colored race as a basis, the war could not have an existence.

It is better for us both, therefore, to be separated."

Jim Leftwich <jimleftwich@gmail.com>

Aug 18 (9 days ago)

to Tomislav

Eric Foner on how Lincoln's views changed over the years

<https://www.youtube.com/watch?v=8hQ2u214A2Y>

<https://www.youtube.com/watch?v=vTRFmKKue6A>

Attachments area

Preview YouTube video Eric Foner Sets Us Straight on Lincoln and Slavery

Eric Foner Sets Us Straight on Lincoln and Slavery

Preview YouTube video Eric Foner on Lincoln's views on slavery

Eric Foner on Lincoln's views on slavery

Tomislav Butkovic

Aug 18 (9 days ago)

to me

"on each side."

Jim Leftwich <jimleftwich@gmail.com>

Aug 18 (9 days ago)

to Tomislav

Foner is good at describing the complexity of the whole picture, and he thinks Lincoln was the best president ever (I agree with him).

Jim Leftwich <jimleftwich@gmail.com>

Aug 18 (9 days ago)

to Tomislav

Foner on current events

<https://www.thenation.com/article/trump-is-just-tearing-off-the-mask-an-interview-with-eric-foner/>

Jim Leftwich <jimleftwich@gmail.com>



Aug 18 (9 days ago)

to Tomislav

i only quote two men in this, Ken Kesey and Eric Foner

[http://jimleftwichtextimagepoem.blogspot.com/2006/03/jim-leftwich\\_25.html](http://jimleftwichtextimagepoem.blogspot.com/2006/03/jim-leftwich_25.html)

Tomislav Butkovic

Aug 19 (8 days ago)

to me

i didnt know that about lincoln.

Jim Leftwich <jimleftwich@gmail.com>

Aug 19 (8 days ago)

to Tomislav

lincoln was not an abolitionist, but he was opposed to slavery all along, at least as early as the early 50s, he just didn't know how it could be eliminated constitutionally (he eventually used the war powers act). he thought, as did many others at the time, its elimination would need to be gradual, slave-owners would need to be compensated (4 million slaves considered as property were worth \$3 billion in 1860), and freed slaves would need to be relocated (colonized -- to west africa, central america, or haiti). by september 1862, when the preliminary emancipation proclamation was issued (to become effective january 1st, 1863), he had rejected gradual for immediate, he had decided against the idea of compensation, and he was in the process of accepting the idea of a biracial united states in which former slaves and their descendants would become full citizens.

Early in the war, Gen. David Hunter issued an emancipation order for Florida, Georgia and South Carolina. Lincoln revoked it, describing the decision to free slaves as power "I reserve to myself."

It was not until Sept. 22, 1862, that Lincoln issued a preliminary emancipation proclamation under his powers as commander-in-chief "to take any measure which may subdue the enemy."

Jim Leftwich <jimleftwich@gmail.com>

Aug 20 (7 days ago)

to Tomislav

not the war powers act, that came along about a hundred years later, but the war powers of the president

Tomislav Butkovic



Aug 20 (7 days ago)

to me

ive been reading parts of the 'eyewitness' book you gave me on black american history.

Jim Leftwich <jimleftwich@gmail.com>

Aug 20 (7 days ago)

to Tomislav

a book i bought at the charlottesville library book sale, when i thought i was building a research library.

good to know it's being used.

Jim Leftwich <jimleftwich@gmail.com>

Aug 21 (6 days ago)

to Tomislav

Sam Hussein

"I recall the first time I saw, or at least comprehended, a Confederate memorial — with Lee or some other general atop a horse, I think in New Orleans. I thought the solution would be not to remove them, but to build around them. A tree could hover above with strange fruit hanging down, for example.

This would diminish the “beauty” that Donald Trump sees in the Confederate statues while acknowledging the history, both in its illusion as to what it pretends to depict — and the reality of the selective erection of such statues.

Indeed, perhaps we need more — not fewer — monuments to the Civil War, to all wars. If done right, they would actually be monuments for peace. Consider the nature of war, the consequences, the actual reality of mangled corpses beneath the “great men” atop their horses."

<https://www.counterpunch.org/2017/08/18/how-both-sides-forge-u-s-supremacy-the-nationalistic-hypocrisies-of-violence-and-free-speech/>

Tomislav Butkovic

Aug 21 (6 days ago)

to me

NO TO WAR! My dog, what is everybody thinking, flirting w the idea.



"It is within this context that we need to assess the dangers of what groups like Antifa and Redneck Revolt are trying to accomplish. Neither group appears to have much grasp on how their violence is being used as a weapon to justify the country's reactionary political turn. There is little chance, considering how lop-sided the conflict is, that these groups will prevail. Their decimation is already predetermined. "The left" in the U.S. is a shadow of what it once was, organizationally speaking, with the decline of public intellectualism in higher education and the collapse of unionism. The left is far too fragmented and unorganized to come together in support of a mass violent insurrection that is capable of defeating, or even withstanding a joint attack by far-right militia groups, random white supremacists running through the streets (a la Charlottesville), increasingly militarized local police forces, state national guards (should they be called in to suppress militant leftist groups), the FBI (which has a long history of targeting left-wing groups, even peaceful ones), and the Department of Justice and Trump administration itself."

<https://www.counterpunch.org/2017/08/21/a-plea-for-nonviolence-fighting-fascism-in-trumps-america/>

|||||

## it said

it premises doing bannisters in basil.  
it is hunting the mystery sugar, cavorting in the context.  
it is an involuntary nausea some months before the cause.  
it thinks to account for its thinking among the have and found.  
then, it said, getting control of controversial certainties.

crows only what is caught in the cow.  
hands on, anything, Lascaux, rock, cave & France, labyrinth.  
spiral bodies cup-burial, minute or practical.  
"pragmatic, rather than theoretical."  
glaciation, then holes.  
where the readings are last on the list.

it is parallel to the end of times.



it, too, howls as a way of making.  
it is about an is.

it dozen weekend good moment duffel bag.  
it pull up higher thirteen canoes.  
it days rescuing volunteer bridges.  
it flotilla going sportsmen fisheries.  
it help rain hundred-and-twenty.

it phones from your home computer.  
it makes it easy.  
it signs up.

it movement antifa confronted confronting historian.  
it anti.  
it defends the new book as an ethical support.  
author and self and politics the original fought.  
resistance to fascism house during handbook.

it theories which dealing person another understand.  
it motivates, prevents rationale and narratives.  
it is loathing everywhere to achieve the amount of fear.  
everywhere the dire mainstream leaders or so.  
goal and paranoia breeding the regular purpose.  
it causes who.

officials by happens redistricting.  
worst denounce shockwaves.  
been operative battleground quintessential.  
it's.

it moves in obscure publications.  
it moves in radical generations become known as received.  
it associates with attention.  
static.  
strata.  
mental is always experimental.  
poetry unwritten in the uncanny sentence.  
in member same writing, reader's places.  
in characteristics of the way.  
in characteristics of the other way.

it is earlier psychological distinct.



it is currents and feathering fish.  
it is similarities informed by preoccupations.  
it was many of the aspects, consciously doing.  
it was work in the past, by the establishment.

it asked the most vital expenses, assimilated at once.  
it imported important portals.  
it quoted the sausage passage.  
it experienced the periscope peril.  
in imitation of poetic form responding to reality.  
life is a fish. these are its poets.

jim leftwich  
08.28.2017

|||||

## **Everything**

Everything broken,  
a pile of nails and washers  
scattered across the pavement  
beside a cement wall  
as yellowish smoke rolls in.

Everybody is eternal. Here  
is yesterday. Seeking asylum  
only to disappear  
into the apocalypse.

Everything absent,  
the same keep is below  
what spends  
the wonder of our cause.



Everybody is the sun. Asleep  
in a shadow  
outside  
the broken window. Morning,  
walking shaped like a dream,  
dreaming daily memories.

Everything marvels  
at the dailiness  
of its mind. That which  
collapses  
steps outside the challenge.

Everybody tampers  
with the wanderings  
of being. Beware  
of revealing your sea.

Everything  
is inaccurate. Be the first  
one on your block. Be  
as tall as you can be.

Everybody is invested  
in the ordinary lyric  
of a secret life. Nothing  
beyond or  
explored in opposition.

Everything immediate is routine.  
Part-time all the time.  
Everything is specific, as described.  
Lines between,  
lines read between,  
between other lines.

Everybody occurs.  
An interior forms  
against exterior forces,  
away from  
exterior forms.  
Alibis dilate and



follow  
in their handling.

Everything is raining. Some  
of the backstory is not only  
entangled in imagination, but  
to put it all down -- has  
been seen -- as -- leaving it  
all out, quiet in the cloud  
and no truer soon than next.

Everybody knows  
a potato is a cheese.  
A tomato,  
also cheese. Since  
thought is silence  
at a glance, we are  
thrown a bowl of  
owls. The rest  
of the gut  
is just as rough.

jim leftwich  
08.28.2017

|||||

## **Tends**

The sense of notion, of  
motion, sequences  
at the syllable.

Speech no



longer  
emerging, if only  
as continuity.

I came here  
for a reason,  
rhythm subdues  
my chosen resolve.

Between  
once verse and another,  
peaking  
at the markers.

jim leftwich  
08.28.2017

|||||

### **The evasion**

No suggestion of so  
many  
evades  
circuitous taste.

As effort in  
itself, it thwarts  
itself on arrival,  
it construes  
and keeps on  
going.

Which normalcy  
of specific  
fragments, clear  
if not in  
progress, might  
get by on what



goes around, if  
it takes its going slow.

jim leftwich  
08.28.2017



### **The Kigo River Floods In August**

1.  
winter, and four more words.  
spring and April and Uzbekistan or twigs.  
combinations are external, like links.

2.  
five words rather than five  
syllables. seven words rather than seven syllables.  
sails like silk, silk therein.

3.  
each contains. mode of entry.  
a dictionary, April. March. February.  
in winter a seasonless list.

4.



nighttime in the heated fuzz.  
however, leaves stark with apples, gravel in  
heaven, invisible rice, October moon.

5.  
in summer the windflowers assume,  
the wildflowers blossom in the wind, the  
brooms peak off the coast.

6.  
cherry blossoms watching whales. arrival  
of the cooks. hugging a tooth, in  
a suit. skylarks and sharks.

7.  
frogs hide with certainty in  
their hints. the flight of dolls, singing  
loudly. growth of speaking coasts.

8.  
sweat orange lilies barking snakes.  
mosquito hotel jellyfish. toggle cicada camouflage. festival  
of tangential purification. nude sushi.

9.  
swimming pool the abundance of  
sunsets. gravity leaves tea moon Milwaukee ago.  
Gregorian ancestors weaving thunder rice.



10.

peach crickets dancing harvest typhoon.  
nearly hatched year in Colorado derived Eve.  
seasonal first winter must January.

jim leftwich  
08.29.2017

|||||

### **butterfly clanking bends**

regrette finitude. no.  
    un appallix anything.  
attitude.  
altitude.  
"Who, that is open, knowledge,  
    blinded by the night,  
is objectively on his own terms?"

therein terminal termites. pagan.  
    but ribald, riddance.  
ridden.  
riding.  
"Would bloom, in caesurae,  
    abandoned, anonymous,  
an apparition in a mirror."



complimente. facts about at.  
the real is coincidental.  
influential.  
incidental.  
"However, the moon blooms  
in the afterglow of Elsewhere.  
No one dreams against its future."

jim leftwich  
08.29.2017



### **very thin**

rouge cheeks  
sea broke  
game sleep bees  
slow sun stun  
mint  
wind  
binders  
flocks  
socks clocks dock  
curs curse agrarian  
glance  
demon pagination  
clod clued loud

leftwich after bennett after leftwich



John M. Bennett  
**erythin**

r ough chee

se b roke

ame eep be

low un sun

m

ind

b

lock

oc oc oc

curs a g

lance

demagination c

loud

Found in Jim Leftwich's  
Everything





## **asparagus windmill**

blurred hoofprints  
along the fence.  
anima zoo whirl whorl.  
hybrid hubris.  
fled between diameters  
within the system.  
swerve of curse.  
ancient ambivalent  
promises.

solitary hoofprints  
along detained fence.  
anima zoo guidance whorl.  
hybrid directive.  
fled chaos diameters  
brain the system.  
swerve barrier curse.  
ancient role  
denies.

blue eggs floating  
in a field of asparagus.  
solitary cinema  
along detained codes.  
anima zoo guidance emptied.  
volcanic directive.  
fled chaos chair  
brain prologue system.  
freezing barrier curse.  
encyclopedic role  
gathered. windmill ferns  
reflected in a swamp.

blue eggs fluid  
in a field scenery asparagus.  
unusual cinema  
along changing codes.  
anima attitude guidance emptied.  
volcanic ladder.



fled speech chair  
anthem prologue system.  
freezing barrier streets.  
encyclopedic fetish  
gathered. arctic ferns  
reflected in a carrot.

basement eggs fluid  
capsized field scenery asparagus.  
shattered glass, solarized.  
globular attitude guidance emptied.  
prairie flair ladder.  
face flips open, upward,  
reveals identical face.  
bicycling submarine desert.  
psychic barrier streets.  
primal navigating  
converge. arctic flattened  
reflected in a lure.

jim leftwich  
08.30.3017



## **beings are**

beings are,  
and that's all they are,  
that's why they're called beings.

memory is  
what hovers of the past,  
within the thought of autobiography.



such transgressions  
are rather clear, leaving nothing  
to the universal weather, forgetting.

the universe  
is older than you are.  
not everyone agrees with this.

claws create  
laws. not everyone agrees with  
this. i do not agree.

purposes ordered,  
leaving the borders of the  
fruit, as at a bank.

we started  
in the present and have  
fanned-out in all directions.

i have  
been working on a kind  
of transition, opening against itself.

to eat  
a minute, with us, what  
hovers, lasting, in the past.

elements exclaim.  
bifurcation enters at the shoe.  
knots hidden bicycle remembers conceptual.

within our  
commodification of the fictional drama,  
conditions were less than written.

many luck,  
histories of a dilated expressionism,  
beyond the artifacts of expansion.

so abundant  
are the social turns in  
sensuous delimits, concur festive, finished.



they'll name  
a pair of threes the  
single proposition of dissolution.

reminds me  
of building a train, at  
midnight, just across the Columbia

River, in  
Vancouver, summer of 1978, when  
i was dreaming of building

a life,  
eventually of these memories, of  
memories that seem like dreams.

this is  
not a memory, and it  
is also not a dream.

it is  
a poem, a text made  
mostly of other texts, beginning

with Pessoa.  
collaborates with connotations, rolling rarely  
into a cage with a

piano. staggering  
costs, refusing balloon fossil sea  
level, climate changed communities, home.

smoke. fog.  
cherry trees. Duchamp. Oslo. lightning.  
musical installations in the mind.

natural poems,  
hazards of the word, along  
indigenous lakes, unthinking among themselves.

where i  
would wring, from a pagan



consciousness, we will never know,

or culture,  
there is nothing to affirm.  
it was not an accident.

jim leftwich  
08.30.3017

|||||

### **violence broke out**

blue paint peeling from the house with pink windows.

play timespace mid-aims sensorium.  
the eye of experience is politics.  
emotive generality predicts seismic artifacts.

what remains of the wooden fence is held up  
by barbed wire attached to cue sticks.

standing shadow appoints equal artifacts.  
seated shadow no longer than subjective politics.  
fallen shadow, burnt, dripping anarchic sensorium.

a rusting bus in a field of frozen broomsage.

there have been nine ongoing: sensorium.  
identity under construction is independent of politics.  
traveled, morning, redistributed chords and artifacts.

the small wooden village slides down a slope  
towards the tricornered orthodox church.



jim leftwich  
08.31.2017



### **backstory**

clearly, the economics of comics  
pastiche through varies,  
represent plethora presenting  
ceremonies,  
writer who was fictional  
is in the book.

imagination member who was  
sizes piecemeal final, with  
tribute comprises narrative,  
wonders  
of the letter, a figment  
of the unseen said.

jim leftwich  
08.31.2017





## **handfuls**

cornered scaffolding rots  
to reveal  
a ladder in the larynx.

dusty crucible  
scribbled  
transparent seed.

blooming unmask  
an unsparing  
triangular sunrise.

wiggles beyond, behind,  
unvoiced  
soil rethinks.

the style of sweat  
may not be  
familiar or forgotten.

jim leftwich  
08.31.2017



## **facade**

this will spread  
across,  
left to right, and  
down, top to  
bottom, here.  
this will spread across,



left to right, and down,  
top to bottom, here.  
this will  
spread  
across,  
left to  
right,  
and down,  
top to  
bottom,  
here.

jim leftwich  
08.31.2017

|||||

### **Brigade Non**

although the arch seems not  
to have been touched by the  
bombs, the shoes are a bit  
too shiny. there should be at  
least a little dust.

that hat would fly off at the  
first thought of a wind. it has  
a tassel, or a horn, a harlequin's  
tassel, as if extended in  
a strong wind.

at the bottom of the bombed  
-out building one front window  
remains. we can see two back  
windows beyond it. her suit



matches the ruins.

jim leftwich  
08.31.2017



### **octopus dictionary**

around the food of it,  
there is often  
a fever of definitions.

why does the premise  
of damage feel  
less real than speech?

violence is neither  
fleeting  
nor codified.

contingent  
nor  
mercurial,

our tangible appliances,  
either  
seafood is slippery

or gelatinous language  
speaks  
through the cracks

in our butterflies.



jim leftwich  
08.31.2017



**Series of call-and-response improvisations with John M. Bennet, based on “asparagus windmill”**

John M. Bennett

**reflected lure**

blur directive  
stays the promise  
,brain swamp changing system  
.street ladders  
reveal capsized chaos  
primal navigation field  
.face fenced chair  
,cinema eggs  
swerve

Found in Jim Leftwich's “asparagus windmill”

**inflected cure**

blur directive  
blurt direct invective



stays the promise  
strays the premise  
,brain swamp changing system  
rain swamp clanking cistern  
.street ladders  
sweep letters  
reveal capsized chaos  
veil resized chaos  
primal navigation field  
primal fumigation kneeled  
.face fenced chair  
traced fenced lair  
,cinema eggs  
minimal legs  
swerve  
sweat curves.

leftwich with bennett after leftwich

## **lect ure**

blurt  
swam invective  
letters clank reveal  
eggs sweep fenced curves  
leg fumigation capsized rain  
direct cistern cinema  
traced street  
sweat

bennett after leftwich with bennett after leftwich

## **fra ctur e dlect ure**



sweater  
blurt  
traipse streak  
swam invective  
dire cysts turn criminal  
letters clank reveal  
wig fulmination captioned drain  
eggs sweep fenced curves  
wags sweet scented scarves  
leg fumigation capsized rain  
ladders flank conceal  
direct cistern cinema  
swarm elective  
traced street  
lurch  
sweat

leftwich with bennett after leftwich with bennett after leftwich

## **ra tur ect re**

eate  
urt  
aips eak  
wa vecti  
ire ysts ur imina  
elt ank evea  
ig inat ptio rai  
gs eep nce rve  
ags eet ente arv  
eg miga apsi ai  
dde nk onc  
ect iste nema  
swa ect  
rac ree  
urc  
swe



bennett after leftwich with bennett after leftwich with bennett after leftwich

**ra t fur vect red**

eateeeate

urteak  
waaips  
vectiire  
iminaysts urank  
eveaelt  
inatigptio  
raincegs  
rice 'n' eggs  
reepve  
arvags enteeet  
egai apsimiga  
ddeoncnk  
isteect swanema  
racreeect  
swurce

leftwich with bennett after leftwich with bennett after leftwich with bennett after leftwich  
08.31.2017

|||||

**Improvisations with John M. Bennet, based on “violence broke out”**



John M. Bennett

olen rok ou

pink sensorium barbed bus  
frozen church paint  
seismic wire  
peeling  
shadow  
anarchic burnt  
sticks emotive windows  
politics rusting traveled morning

Found in Jim Leftwich's "violence broke out"

**o lent rock our**

politics trusted unravels mourning  
pink sensorium barbed bus  
licks motives endowed  
frozen church paint  
echoic turned  
seismic wire  
hollow  
peeling  
felt  
shadow  
semiotic pyre  
anarchic burnt  
a dozen lurch faint  
sticks emotive windows  
wink sensorium barbed custard  
politics rusting traveled morning

leftwich with bennett after leftwich  
08.31.2017





## 793-8122

boundless  
now that strangers  
are the same  
attitude

intricate  
five days tapestry  
the subject advanced  
distinct

myth  
and practical video  
is playing in  
making

grounds  
the room leans  
bejeweled thirteenth quickly  
coverings

turning  
to the dangling  
paragraphs, distortion the  
bliss

intentional  
permutations blinking sounds  
combinations nor randomized  
bouncing



jim leftwich  
09.01.2017



### **crinkles**

unsurprising, perhaps,  
that a poem should begin  
with a word.

overlooking, kinds,  
the correspond looks nearby forth,  
back to school.

starting, tradition,  
starting is a tradition, a  
tradition of starting.

approach, may,  
whole wisdom sleeping sleep, in  
contrast to not.

washing, the,  
dishes by doing? slowed down  
slips per second.

what, is,  
this about? for? doing? what  
is it doing?

jim leftwich  
09.01.2017





## **damage, half**

everywhere, but  
advertisements; the  
camouflage, blending  
beguiled, and  
papers, these  
glory, though  
name, written  
systems, such  
collection, points  
sixties, inspired  
it, too  
snapshots, early  
life, together  
room: there  
archive, like  
participant, maker  
Giorno, whose  
engage, to  
flaws, to  
ubiquity, repeatability  
repeatability, and  
retrospective, displayed

jim leftwich  
09.01.2017





## Improvisations with John M. Bennett, based on “octopus dictionary”

topus dict

utter flies  
amage anguage is nor  
efinition speech

fever's  
crack violence  
contingent

angible liances  
does less elatinous eel  
leeting ood

Found in Jim Leftwich's “octopus dictionary”

toe pus duct

utter flies  
sleeting mood  
amage anguage is nor  
dusts elated seal  
efinition speech  
fungible lances  
fever's  
coin tingles  
crack violence  
severs rack viola  
contingent  
elf ignition peach  
angible liances



magus angular snore  
does less elatinous eel  
mutter fleas  
leeting ood

leftwich with bennett after leftwich

oe pu uct

ach utte  
lance  
mood flees  
coin  
iola crack  
angul  
amage nore  
fungible  
dusts seal  
gnition  
ingles ack

bennett after leftwich with bennett after leftwich

nor epic duct

ach utte  
sack lack  
lance  
ingots lest  
mood flees  
gnat nutrition  
coin gusts deal  
iola crack



funk Bible  
magic nor  
angul  
seagull angels  
amage nore  
coil iota snack  
fungible  
hood fees  
dusts seal  
gland ice  
gnition  
Bach flute  
ingles ack

leftwich with bennett after leftwich with bennett after leftwich

nr pic uct

lac sac ngo  
ts est  
ood  
gna trit oin  
gus dea  
ola  
rack nk ible  
agi nur  
ngu  
eag nge amag  
re coi  
ota  
sna ungi hoo  
ces dus  
sea  
and ciego nach  
gin lut  
kak

bennett after leftwich with bennett after leftwich with bennett after leftwich



09.01.2017



## **Resuscitation**

The night sky, or toothpaste  
splattered  
on a black bathroom mirror.

Perpetual scientists nuclear  
markers fossil  
utopian  
skeleton shoes mackerel  
evening, upstairs.

Fashion worms multifunctional  
praising pleading  
harm  
secretes secret mannequin,  
unbeing admitted.

Rebuilding innundations  
incremental stripping contention  
sooner  
denialists sponsor advertisers,  
extreme trapping.

Extreme denialists sooner  
incremental rebuilding  
unbeing  
secretes harm praising fashion,  
evening.

Skeleton utopian markers



perpetual on  
splattered  
night trapping sponsor stripping  
innundations.

Admitted secret pleading worms  
upstairs,  
shoes  
fossil bathroom sky, praising  
toothpaste.

jim leftwich  
09.02.2017

|||||

### **implicated**

if inexplicable, then  
explicable, and  
if explicable, then  
plicable.  
if unable to fold,  
then able to  
fold, and if able  
to fold, then folded.

jim leftwich  
09.03.2017

|||||



## **data**

if inundated, then  
undated, and if  
undated, then dated.  
if dated, then  
flowing, flowing  
under a wave.

jim leftwich  
09.03.2017

|||||

## **bated**

if exacerbate, then  
acerbate, and  
if acerbate, then  
cerbate.  
if made harsh, then  
not harsh, and if  
not harsh, then  
not not harsh.

jim leftwich  
09.03.2017



|||||

### **ex-act**

if approximated, then  
proximated, and  
if proximated, then  
mated.

if close, then  
similar, and if  
similar, then near.

jim leftwich  
09.03.2017

|||||

### **kernel**

if crenellate, then  
elate, and if  
elate, then late.  
if raised, then  
bear, and if bear,  
then notch.

jim leftwich  
09.03.2017





## **seek**

if repetition, then  
petition, and if  
petition, petite  
tuition.  
if repeat, then  
peat, and if peat,  
eat at.

jim leftwich  
09.03.2017



## **muscles**

if ambivalent, then  
bivalent, and  
if bivalent, then  
valent.  
if a pair of veils,  
then a hinged  
shell mollusk.

jim leftwich



09.03.2017

|||||

### **gather**

if recollection, then  
collection, and  
if collection, then  
lection.  
if writing, then  
reading, and  
if reading, then choosing.

jim leftwich  
09.03.2017

|||||

### **promises**

if intransigent, then  
transigent, and  
if transigent, then  
sigent.  
if transigent is a  
compromised



spelling of  
transient, then  
sigent is a typo  
for signet.  
if sealed, then  
passing through.

jim leftwich  
09.03.2017



## **plow**

if irreversible, then  
reversible, and  
if reversible, then  
versible.  
if a turn, then  
a furrow, a line  
in the fallow sand.

jim leftwich  
09.03.2017





## **pledge**

if irresponsible, then  
responsible, and  
if responsible, then  
sponsible.  
even at the level of  
the syllable, our  
responsibility is to  
respond.

jim leftwich  
09.03.2017



## **virality**

if irremediable, then  
remediable, and  
if remediable, then  
mediable.  
if tunic, then  
membrane, and  
if membrane, then  
middle health.

jim leftwich  
09.03.2017





### **the size of the poem**

a range of enough, through  
means to talk  
though lacking a logic  
by implication  
too tight to pull.

by implication a definition  
is a possession,  
that the measure of the sea  
can be no season  
for such treasure.

jim leftwich  
09.04.2017



### **the shape of the poem**

such a new news, as was  
a landmine in a  
laundromat, renewed  
perceptual or inferic,  
automatic like a lemon.

given two toes or two  
fingers of literature  
straight-up, the process



of making it real is  
non-relational or not at all.

jim leftwich  
09.04.2017

|||||

### **Franz Kline**

plus dire forth from  
here, still here,  
which if anything  
exists against  
its opposite,

can neither chair nor  
wall nor floor,  
where a single hair,  
caught in the door,  
is not quite there at all.

jim leftwich  
09.04.2017

|||||



## **Creeley On Callahan**

against where else again,  
these are away  
in dirt, inherently the lawn  
of the turning tooth,  
where the eye is short

and seen in fact. no one  
wears the same hat  
twice. what burns the shirt  
will tease the grain.  
the same soon sorts the dawn.

jim leftwich  
09.04.2017

|||||

## **chalk**

chalk up cup walk  
soon lose hose spoon  
places two shoelaces  
same their hairy name  
think upper supper wink  
need leap sleep knees  
among moss gloss unsung  
the coat speaking peaking boat the  
in short port thin  
in other words birds mother when  
clear eyed sighed leer  
step back lack stop  
go against again no  
reduce to rubble



bubble to produce  
made up cup fade  
aware may play beware  
weather school pool leather  
pen dream seem shin  
in fact acts spin  
thin ice rice hints  
side-by-side wide-by-hide

jim leftwich  
09.05.2017

|||||

### **chaeep knees**

amoss unsulk up ce-by-side wide-by-hiup walk  
soon losear eyed sigh hose spoon  
places two shoelng moss gloaces  
same theort thitairy name  
think upper supack lac acts spin  
thin ice rice hn  
in other working boat the  
in short pher when  
cleed leergain no  
reduce to rubble  
bubds birds motre may play beware  
weather schooble to produce  
made up cup fa  
step bher  
pen drdel pooir hk stop  
go against ade  
awal leatper wink  
need leap slng  
the coat speakingeam seem shin



in facints  
sid pea

jim leftwich  
09.05.2017

|||||

### **Skeletal sestina**

Monday everyone was demolished, exercise  
increasingly  
exceptional  
missile  
provocative  
range

Monday everyone was demolished, range  
exercise  
provocative  
increasingly  
missile  
exceptional

Monday everyone was demolished, exceptional  
range  
missile  
exercise  
increasingly  
provocative



Monday everyone was demolished, increasingly provocative  
missile exceptional  
range exercise

jim leftwich  
09.05.2017

|||||

## Houston

apartment midcentury house  
suburban scattered  
bedroom  
typical cities  
tasks storm assembling

advisory rain curator  
fare unscathed  
garages  
emerged sprawled  
central unchecked population

growing square practice  
post-catastrophe  
damage  
drenched inches  
roof week relatively

central interstate neighborhood  
overwhelmed surpass  
crowdfunding  
insurance enlargers



upcoming water possessions

feet pushed middle

zines sanguine

individual

floor folks

multiple downtown prone

vulnerable resources effort

targeted disaster

collaborating

fabric feeling

floods refrigerator upstairs.

jim leftwich

09.06.2017

|||||

**mess(age)**

what sky

out there

a 17th

a photograph

a personal

written after

can be

of the

him

it is

I am

and happy



as it  
on the  
tangles me  
in the

and between  
the long  
diating line  
terize all

I am

jim leftwich  
09.06.2017



## **interview**

copying based self-portrait mouth  
for the said in  
and to identity  
felt more  
was  
identity with  
everyone personality often  
since the speech information  
assumption was while fabricated, this.

jim leftwich  
09.06.2017





## **counterparts**

everybody should be, for example,  
adding collage, at all.

bean nowhere questions the volume  
of page-to-page dictation.

passages who wrote the expiration  
words joint embellishing, vaguely.

stories told brisk to the  
quirky repetition receiving scene.

conjecture we nevertheless obscured frame  
stories change nonetheless, exchanges.

variety noted accrued thus, this  
recital readers paralleling procured.

work created as have asked,  
that within sequently, being peating

in same ciation around prose  
then third in contributed that

init it verbal another feature  
both composing lific sonnet.

jim leftwich  
09.06.2017



|||||

### **at the Factory in 1965**

Gerard was usually over  
in a corner doing poetry

that he based on lines  
from other people's work,

so he would have an  
open book in one hand

and be writing poetry  
with the other.

jim leftwich  
09.06.2017

|||||

### **never understand**

he mentioned,  
among bad recited ing,

reading was reading

among those there too,  
nections between  
part on



support of an interview,

replied,  
the fact suggests he was

certainly by other humor,  
in a corner

so  
he would have the other.

jim leftwich  
09.06.2017

|||||

### **the truth of the copy**

the truth of the copy of being it has  
but,  
disappears on the early evidence  
ever since,  
the cause and effect among thinking  
and,  
the blight wash seen  
now,  
thin sputtering the whole way  
when,  
it crept in like an idea  
which,  
became the fire we must dismantle into being  
yet,  
scattering the folded joys will stay  
so,  
whose rose the difficulty is I no longer



or,  
for doing the night as we know  
so that,  
the vertical scenes are gathered  
into the veiled subject-matter

jim leftwich  
09.07.2017

|||||

### **unhinged when**

some of the phrases disjunctive hungers offhand  
and so,  
leaving the poems oath made to be sense  
and together we,  
be seen and not completely departments  
and yet,  
any previous opened it home  
still,  
none of nothing about willing coughing  
near by,  
exists in the stiff upper usage even as especially  
and now,  
an unmixed liminal certainty  
nevertheless,  
overturned the book was finally a lot of books  
but still,  
the list strenuously reading its substance

jim leftwich  
09.07.2017





## **made, made a**

never been there to do away with  
where was I?  
the moments in the mind are open  
sometimes,  
the manual presents us with a laboratory  
anyway,  
dreaming our inner instructions  
somewhere,  
melting in the next reading  
also,  
collisions either the shadow sea boxes  
and slowly,  
song imagined walks  
outside,  
knowing the subject  
only,  
wrecking boundless ruined unwilling  
now,  
the spectrum seizes the possible  
and the buildings arrange ourselves

jim leftwich  
09.07.2017





### **the implode islands scheme**

the stars are hard and eventual  
therefore,  
home cannot contain the moon  
because,  
the comets are indelible  
as long as,  
we leave the river to its beauty  
nearly,  
romantic  
in reality of course,  
the taller bridge is healed with words  
that,  
the dust of composition melts  
if,  
gathering a rain oddly common  
for,  
lamp feathery cloud  
in the meantime,  
gravity above  
and various in itself

jim leftwich  
09.07.2017

|||||

### **sudden renovations**

haunted cumulative personalities  
outside,  
broken eggs in the fifties



above,  
a familiar heart of flight-crossed contingencies  
but to return,  
a strangeness continually beginning  
and what if,  
there was no what  
meanwhile,  
a glass balloon thimble  
forgetting how the birds

jim leftwich  
09.07.2017

|||||

### **The Ten**

what had  
the face stave  
heaven bloated  
I go on love  
there is a tea  
you were  
all the water  
when you  
stammered  
horse strained  
I worry

the water  
why of cosm  
then you right  
I thought  
of the kettle  
you come



are incomplete  
mystery youth  
you dance  
in the spirit

jim leftwich  
09.07.2017



### **They dream on**

they dream  
to be lost again  
this honey  
though it burns

and hiding  
they can be  
and the mule  
the lake a boat

he holds a  
"please" he  
he is thirty  
that was before

we could do  
at night three  
when his hut  
stopped at

now he car  
was the cig  
at what



he went slow

"I would no  
against the  
beside the  
for our liberation

and I am I"

jim leftwich  
09.07.2017

|||||

### **perfections of purity**

provides us with this very thin engine.  
compost and eiderdown consoles  
endlessly and more common  
than the time machine  
flipping zeros  
apart from Wonderland  
such devices as a gaggle of garments  
as far back as World War II.  
but here,  
who knows?

jim leftwich  
09.08.2017

|||||



## scripture grazing epistle

steering wheel in personal confetti, test tube  
choir where quail  
signify the inevitable messages,  
who in their esoteric alcoves  
mammalian verbiage accosts  
a metropolitan resemblance to strained cheese  
rinsed cones part sidearms  
aluminum,  
who cheats the scripture  
cod and alfalfa  
dismantles the semantic azure. bones  
floating in olive oil  
dissolve analogous cabbage.  
each eye is a door with a scarf in a suit  
by its own purple privileges pulled.  
they denounce the social quadrangle  
handmade piano announced  
in the voice of the acting president!  
"we are newly contemporary and  
armed with stipulations,  
allied alone  
before the sonic mirrors and their rice."

jim leftwich  
09.08.2017





## volcano

experience began  
in the teeth of caprice  
drawn to an unsettling dawn

thrilling derelict labyrinth  
resembled nightmares  
as a child

magical modern marvels  
haunting enchanted  
hotels

the deserted windows  
abandoned emotions  
empty overgrown onions

once past the image  
of the urban haiku

erased  
if not for  
the spells  
cast  
by an iris  
vast  
hornets  
curled  
in the covert  
kudzu

jim leftwich  
09.08.2017





## **what do you mean freak out?**

metaphors they write about before they begin  
metaphors they can't possibly do  
metaphors in which they are persuaded to be friendly  
metaphors defeated by nothing  
metaphors dutifully complaining  
metaphors convinced via some sort of education  
metaphors at home in their experiences  
metaphors enter the classroom carefully  
metaphors coiled and useful  
metaphors playing with our valuable tools  
metaphors delighted by assonance  
metaphors lacking minute eyes  
metaphors singing well-intentioned scissors  
metaphors avoid restrictions  
metaphors, surprises, needless flowers  
metaphors are thoroughly political  
metaphors they see as subjects  
metaphors enter into daunting familiarity, pointing  
metaphors reinforce combat-poetry syndrome  
metaphors travel around  
metaphors are a crumbling umbrella  
metaphors live with commitment in the country  
metaphors think they know everything

jim leftwich  
09.08.2017



**noise reveals a safe encyclopedia**



isn't it wonderful the car off a reel, detailed  
mind-blowibu with knobs?

seen with the moist thing Democracy  
is a cassette!

!!  
you are as psychedelic as  
tulip

plop

tulipplop.

music uses pedals  
to correct  
a readymade reality.

it's solar!  
trained behind the wheel,  
wide-ranging noise needs eyes!

sure, there are  
a dime-band bunch of  
floor on the afford.  
sure.

but guess vocal stage what hone.  
what imperfections making massive now.

many also contact out of trash.

jim leftwich  
09.08.2017





## **practical folks**

my desire for the getaway horse  
the hearse a curse  
beyond the curved unwritten examples

bring us the vocabularies  
of the dead

we are thick between  
the imaginative completions

jim leftwich  
09.08.2017

|||||

## **this sort of behavior**

often chartreuse undoing  
durations are complicated  
and of the flowers

the following things are true:  
mauve the image over  
each fleeting recall;

innocuous ochre yet floral  
ongoing emphatically  
guarding;

wonder churns  
not having worn it



in the weird inadequate moment

it would  
somehow have wanted  
us to discuss.

jim leftwich  
09.08.2017

|||||

### **distant noise again**

the idea deserves its music.  
finally, to go from the fountain  
to the crying particulars,  
from the moist perch growing,  
on what occasion  
are we our own biographies?  
it is no closer to experimentation  
than it is to imitation. hats off  
to the whole of it.  
it is possible to place the hat  
on the piano, and to walk off  
into the prolonged distortion,  
celebrating, celebrating.

jim leftwich  
09.08.2017

|||||



## **intuition controlled**

on similar critical potato  
that wound of language  
like a single period  
floating in the sea

to creep precariously close  
behind unnamed feelings  
time while vaguely regulated  
perpetually in the mountains

the shapeshifting canon forms  
misdirected by ancient rivers  
acquiescent to the question  
various untruths have forgotten

the contradictory text itself  
encountered unexplained  
beneath the shifting lamp  
waves evasively later

on similar critical piano  
its words at sinuous  
service notwithstanding  
the last dispute

jim leftwich  
09.08.2017





## **study of erased purpose**

we have together yet the remove  
from impossible  
discipline, if one is certainly  
abolished, to syntax  
seemingly collaborative,  
to a poetics coined in making.

jim leftwich  
09.08.2017

|||||

## **later : very**

a prod is an advancement as well as a reading, also a reaction.  
we are actual and patient.  
clad in gold, the lilacs generate notes, capitalization.  
which is prose as if there are wars,  
between snippets following associations. blotted  
lettering. blabbering nettles. immaterial  
mammalian grammar. dance in weather pleading breath.  
block whole products from the detour.  
beginning who introduced we have, yet removed.

jim leftwich  
09.09.2017





### **noon in the forest**

soggy imagination sessions  
the null epoch kneels  
scripts ulterior possibilities  
avalanche conforms  
scooting aviary  
excessive cello dialogue  
in the dungeon  
among siamese dragons  
pacifist virtues verified  
agile conduit repositioned  
alterity autonomous  
hybrid bridges practical  
to risk the chairs in pesto

jim leftwich  
09.09.2017



### **artificial titles**

writing, like rain, activates,  
quietly, the automatism  
of autumn, or the tilt  
of a poem ineluctably  
towards collaboration.



the wreckage in the corner  
appeals to a reasonable  
violence. after  
the monumental sun,  
a refusal of identities, even  
in translation.

jim leftwich  
09.09.2017



### **not far from a fancy restaurant**

strips and paragraphs distort  
the dizzying language and  
eat it onto water after reaching  
the ocean, in which this is all  
adding up to a secret mirror  
unbeknownst to what is found  
in it, as far as we remember.

jim leftwich  
09.09.2017





## **landscape astonishing methods**

in fact, it was a trapeze act  
and a baked potato, nor  
open to poems serried  
against the turnstile  
in the public bathroom  
not far from our refinery,  
where anyone might  
discover themselves,  
embedded in the serene  
invisible path, magnetized  
and rekindled, to deliver  
out loud the warnings  
contained in what we read.

jim leftwich  
09.09.2017



## **much of the time**

gorgeous armies  
sorry about the washing machine  
in an opening to the unknown  
where poets are in power  
we still live in the mist  
in the dirt  
without a tie  
out of school  
among the dice  
long ago  
getting around by submarine  
not quite what you wanted



jim leftwich  
09.09.2017



### **overlooked complications**

resemblance from enough to scale  
instant objects  
within the overlooked shifts  
of self-elusive mystifications  
much like difficult reading from the start  
never five fevers  
knives  
as generous as memory  
towards a meal no longer supernatural  
understood  
the corners of the fire  
our first bag of meetings  
between the encouraging ears

jim leftwich  
09.09.2017





## **a bit off**

the way it goes. this is  
the way it goes, assisted  
by marinade, or marbles.

Rimbaud beside his  
typewriter, annexed,  
kinetic, arrived as an  
extract of his own  
preoccupations.

so it goes. habits, of  
course, as if each of  
us had a holy collage

to fall back on, flying

above the birds  
arrayed on their  
slippery wires,

conduit behind osmosis,  
where our horoscopes  
pause as songs, in the

magazines of your choice.

jim leftwich  
09.10.2017



## **cultivate**



would one of us, if  
sustained, then  
intuited, bit off more  
of a minor mirror  
than any of us  
could chew, but  
ritual, more often  
seen than spoken,  
is buttered on both  
sides, modes of  
uselessness,  
any way we go.

jim leftwich  
09.10.2017

|||||

### **less closest**

rattlesnakes meander as rarely  
our favorite half. we go on, as  
the vacuum cleaners have gotten  
onto it, it again feels calm, oval,  
kites around a nearby chance.  
poems are here for the duration.  
continuation, sawdust, presently,  
clearer, now. phantom, porch,  
falling. seaweed, climbing, talk.

jim leftwich  
09.10.2017





### **breaking subjects**

disaster initially feeds on recognition.  
radical eggs "undesire" -- and ought  
to. their sentences are folded into  
America, not unlike a treetops syntax  
viewed from beneath democracy.  
the combs are tilted slightly to the  
west of one another. how much still  
ness remains in the method of our  
circumstances? a situation of wounds,  
during the permanent war, leaving  
the pronouns unpronounced -- either  
is, or is not -- every one of us by itself.

jim leftwich  
09.10.2017



### **recently was being**

yesterday is almost anytime to go.  
invariably hinged, like an error  
within reach, the causal permission  
of the poem -- ordinary, if not  
entirely counterintuitive -- lingers



as the closing murmur of a need.  
it might be a little stranger than  
the casual influence of everyday  
life, something often implicit in  
the anxiety of consciousness,  
a fluid diction conjured before  
the tonal doorway, which is in  
any case open, already outside.

jim leftwich  
09.10.2017

|||||

### **thankfully**

layers, things retrieved  
from the broken dawn,  
tired as they were they  
tried to free themselves  
from the fire.  
it is easy to locate a  
self-portrait in Rimbaud.  
translation is forgiven,  
or should be.  
the next way is the only  
way out.  
what to do at first is  
natural and strange.  
beginning just a moment  
ago, what makes them  
built by the seams, if  
only to say -- this much,  
exactly this much breath.



jim leftwich  
09.10.2017



### **majority egotism the third devil**

yes. indefinitely living in ideas, shorthand  
for a stereotype, the task warps  
extraordinary distinctions, which would  
like to appear in a book. internal salad  
turns femur and risks the farm. through  
they collectic and balanced, could hare  
alight the pumice, with pinch of chant  
defaced in the same. praise our  
contradictions. we are at the center  
of a poetic generalization, complex and  
imagined. conflate therefore  
the tendencies to experience aside.

two of what is three for us as each. I,  
if i am allowed an I, I am looking, and  
that is one and three, but I am not  
reading, which would be the two, if I  
acknowledged a two as other than its  
absence, tucked snugly as a gap  
between the one and three. the red  
smudges and blunt squiggles were  
applied from left to right. we can see  
that, and it is something like a symbol  
for the idea of writing, or wants to be,  
wants us to make it so. I refuse. the  
gestural marks are on yellow legal



sheets. movement is listed as post  
minimalism, which is not shorthand  
for poesia visiva. price on request.  
price on request should be the title.

last targeted neighborl hoth invob  
we exclusive openingocco, and  
cats in Cleveland boiled collated  
conflicts, nuanced linen lakes  
however situatic. median neither  
jump. real estate unequivocally  
communist. solu who town rose  
their requests before the frozen  
beliefs important, height and  
dawn of interv, this being that I  
occasionally became. attempt  
enabling the fictiv last, in my  
flower draws the fire. they very  
severe growing which contracted  
hell. symptoms limb over the  
plague of stars. similar closely at.

09.21.2017

TLPress Roanoke VA USA